A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

New Series Volume IV.

NEW YORK: SATURDAY, OCTOBER 23, 1880.

Price Five Cents.

Cards changed as often as desired.

MR. HARRY COURTAINE.
Comedian.
Park Theatre, Baffled Beauty.

MISS ANNIE FOX.
Leading or Juvenile Business.
Address care N. Y. Mirror.

MR. ALFRED L. SIMPSON.

Musical Director for Opera-Bouffe or Burlesque. At Liberty. 144 W. 43d St., N.Y.

MISS ADELAIDE FENELON (Cherie).
Leading Business.
Address this office

MISS ADELAIDE DETCHON.
At Liberty till Oct 1. At Wallack's season 80-81. Fort Point House, Stockton, Me.
MISS ALICE CHANDOS.
Soubrette and Ingenue.
Address N. Y. MIRROR
MISS AMY NORTHCOTT.
Upper Crust Combination.
Standard Theatre.

M Copper Crust Combination.

Standard Theatre.

MISS AUGUSTA CHAMBRES.
With Fred Wren's Funny Few,
Season 1880 81.

MISS AGNES HERNDON.
At Liberty. For Starring engagements or Important Leading Parts in City Theatres.

MISS BELLE GIRARD.
Prima-Donna Soprano. At Liberty for geason of 1880 81. Address N. Y. MIRROR.

MISS BERTHA WELBY.
At rest for Summer.
Address MIRROR office.

MR. LEO COOPER.
Scott-Siddons.
Season 1890-81.

MR. C. C. REEVE.

MR. C. C. REEVE.

Treasurer Niblo's Garden Theatre.

J. H. HAVERLY, Proprietor and Manager.

MR. CHARLES GILDAY
and FANNIE BEANE,
with Tony Pastor's Traveling Co.

MR. C. A. McMANUS. Address 421 N. Eighth Street, Phila.

MR. C. G. CRAIG.

Leading Heavies or Juveniles.

Address this office.

MR. CHARLES HARKINSON.

Address Mirror office. MR. CHARLES H. KIDDER.

Address Mirror office.

MR. DONALD HAROLD.

Baritone and Comedian.

Address Mirror office.

MR. DE LOSS KING.
With
Holland's Our Gentlemen Friends Co.

MISS ELEANOR READE.
At Liberty.

M. R. E. M. HOLLAND.
As the Judge in the Danites.
Sadiers Weils Theatre. London, England.

MR. EDWIN F. THORNE.

MR. ERNEST LINDEN.
With Moore & Burgess.
St. James' Hall, London. Address Agencies.

MISS EMMA BUTLER,
Boys, Walking Ladies, or Juveniles.
At liberty. Address SIMMONDS & BROWN.

MR. ED. P. WILKS.
Daly's Theatre.
Address this office.

MR. E. M. SMITH.
Re-engagedut Duly's Theatre.
Season of 18:0-81.

M ISS EVA GARRICK.

Walking Ladies or Juveniles. Address
Maze Edwards, Abbey's Park Theatre.

M R. EDWIN PRICE.
Fanny Davenport Comb.
Address this office.

MR. E. H. STEPHENS.
First old man and characters.
Address 110 4th Avenue.

MISS BEATRICE STRAFFORD.
Leading Emotional Actress.
Address this office.

M ISS ALICE G. SHERWOOD.

Blanche De Nevers, Duke's Motto.

Niblo's, Oct. 11.

MISS ETHEL LYNTON.
Prima Donna Soprano.
Comet Opera. Address this office.

MISS FRANCES KEMBLE.
Soubrette Actress.
Address this office.

MR. FREDERIC INTROPIDI.
of Penzance, Co. C. Room 27, Cooper Institute.

MR. F. S. HARTSHORN.

MR. F. S. HARTSHORN.
First Old Man.
Address care C. R. GARDINER. MR. F. D. HILDRETH.
Treasurer Tony Denier's Tickled; or,
Humpty Dumpty Newly Hatched.

MR. FLOYD COOK.
Youths and Minor Roles.
Address C. R. GARDINER, or this Office. MR. FRANK HAYDEN.
Primo-tenore. Can be engaged for FatInitza, Boccaccio, Chimes. Mirror office.

MISS FANNY MCNEIL. Address care this office.

MR. GEORGE S. ROBINSON.

Capt. Warmstree in Two Nights in Rome.
Season 1880 81.

MR. GEORGE MORTON.
Leading Dramatic Actor.
Address New York Mirror.
MR. GEOBGE L. SMITH.
Clark and Marble Tile Club.
Address this office.

MR. GEORGE CONWAY.
Eighty Days Around the World Company.
MR. MYRON CALICE.
With Jarrett & Rice's Fun on the Bristol.
Address this office.

MISS AMY GORDON.

M 188 AMY GORDON.
Prima Donna Soprano. C. H. Drew's

MR. CHARLES J. THOMAS.
Walking Gent.
Address this office.



ROSE COGHLAN AS ROSALIND

M 188 DEAN McCONNELL.

As Stella Camp in Fanny Davenport's
American Girl. Fifth Avenue Theatre. M ISS LOUISE MULDENER.
Leading Lady Bar-ley Campbell's Matrimony company.

M ISS MARY RICHARDSON.
Walking Ladies.
Address Agents.

MISS SADIE BIGELOW.
With Miss Minnie Palmer's Boarding
School combination.
Season 1866-81. MISS MINNIE PALMER.

Address this office.

MISS MARIE GORDON.
Permanent Address.
Victoria Hotel, N. T. M ISS LIZZIE CONWAY.
Singing Soubrette.
Address C. R. Gardiner.

M ISS MINNIE VINING.
Wallack's Theatre.
Address EUGENE H. KENNEDT, 481 Eighth Av.

MISS LILLIAN DE GARMO.
Dramatic Reader and Elecutionist. Address TILLOTSON & FELL, Bloomington, Ill. MISS JOSIE LOANE.
Manageress of Academy of Music,
8t. Johns, N. F.

MISS ANNIE WAKEMAN.
Leading Lady C. L. Graves Four Seasors
Combination. Address 148 W. Sixteenth st. MR. AND MRS. FELIX MORRIS.

(Plorence Wood.) Comedian and Sonbrette. With Fanny Davenport this season.

MRS. LOUISA MORSE.

Posy Pentland in My Partner.

With Aidrich and Parsice for Season MLLE. BLANCHE CORELLI.
Prima-Donna Assoluta.
Address N. Y. Mirron

MRS. CHARLES POOLE.

Disengaged for Season 1880-81.

Address Agents or N. Y. MIRROR

M 188 FANNY WRIGHT.
Instructor Stage Dancing. Address
Gardiner, or (by letter) to 38 W. 21st street. MISS NELLIE BARBOUR.
Bartley Campbell's Galley Slave Co

MISS NELLIE JONES, Leading Juvenile and Sombretta, A. Liberty. Address 31 Lafayette Place, N. Y.

M ISS ANNIE EGBERT.

Late with Arabian Night Co.
Address care agents or Mission office.

M ISS MARION D'ARCY.

Juveniles and Neat Soubrettes.
At Liberty. At Liberty.

M. R. OGDEN STEVENS.

Leading Man Coliseum Opera House, Cincinnati, O.

MR. PHILIP BECK.
Theatre Royal, Drury Lane,
London, Eng.

MR. RAYMOND HOLMES.
Upper Crust Combination.
Standard Theaire.

MISS ROSE ADRION.
Soubrettee and Boy Characters.
Address care Dramatic Agents.

M 188 REGINA DACE.

Juveniles.

Address Agents. MR. RUSSELL BASSETT.

Vix the Detective.

Kiralfy's Around the World. Niblo s.

MISS ROSE CHAPPELLE.

Contralto. D'Oyly Carte's Opera co.
Season 1880-81.

Address N. Y. MIRROR.

Season 1890-81.

M. R. SEDLEY BROWN.
With the
Agnes Robertson Combination.

M. ISS SARA LASCELLES.
At libetty.
Permanent business address, Mirror Office.

M. ISS SYDNEY COWELL.
Season 1890-51.
Madison Square Theatre, M.Y.

M. ISS SALLIE REBER.
Prima Donna Soprano. Pirates of Penzance Co.
Address N. Y. MIRROR.

M Prima Donna Soprano. Pirates of Penzance Co. Address N. Y. MIRROR.

MR. THOMAS WHIFFIN.

Gomedian.

Madison Square Theatre, N. Y.

MR. W. D. MARKS.

Pirate King, D'Oyly Carte's Co.

En Route. Address 502 E. Ninth Street.

MR. WILLIAM F. CLIFTON.

Juveniles. Disengaged for season of 1880 81. Box 28. Wright's Grove, Chicago.

MR. JAMES ARNOLD MORRIS.

Address MIRROR office.

MISS JEAN BURNSIDE.

Leading Roles,

Madison Square Theatre, Season 89-51.

MISS CASSIE TROY.

Season 1880 81.

M'liss Combination.

MR. FRANK WESTON.

Leading Man.

Engaged season 180-81.

MISS HATTIE RICHARDSON.

With Blanche Roosevelt's Opera Co.

Union Square Theatre, N.Y.

MISS ANNIE MORTIMER.

Re-engaged with Maggie Mitchell's Co.
Season 1880-81.

MISS ELMA DELARO.
Address,
Address,
S27 West 29th Street, N. Y.

M. ARTHUR W. GREGORY.
Uncle Tom with Rial and Draper.
Lock Box 308. Suspension Bridge, N. Y.

MISS CARRIE MCHENRY.
With Sol Smith Russell's Company.
Season 1880-81.

MR. CHARLES ROCKWELL.
With Soi Smith Russell's Company.
Season 1880-81.

MISS ANNIE D. WARE.
Engaged season 1880 81.
Address Agents, or 348 S.xth avenue, N.Y.

Address Agents, or Mo Status

M ISS NELLIE PECK.
Widow Belinda Jenkins.
With Haverly's New Widow Bedott comb.

MR. HENRY LEE.
Leading Support.
Fanny Daveaport.

STAGE FASHIONS.

You bid me make it ord rly and well, According to the Fashion and the time. -TAMING OF THE SHREW.

The dresses of the new play at the Union Square Theatre resemble the piece. There are some levely things, some quaint things, some rich material wasted in stiff creations neither becoming nor pleasing; and the tout ensemble, as Billy Florence says, is not one of satisfaction.

Lanouette is a marvellous little man, and has put more rich dressed women on our stage in his time than all the New York modistes put together, but he has failed in the Jewett case-that is, if he aimed to create a young, bewitching creature who might justify Charles Thorne's passion. It is many years now, since Miss Sara graced the scenes, and a principal ingredient of her toilettes should be juvenility; and the dresses she wears in Daniel Rochat range from 38 to 60.

The nice walking-dress of the first act, with the dead-leaf colored sash, is 38. The bondoir robe of the fourth act, of white, is about 35. Only a woman of that age would think of a love scene of the warmest character in connection with a bustle and a hoop, or would dream of rustling through a storm of midnight passion, in and out a strong man's arms, with starched petticoats that crunched like chicken-bones in the jaws of a bulldog!

There are several great mistakes in our version of Daniel Rochat. There isn't a woman in the house, during the fourth act, but would be content to forego the fifth act altogether, and see it rendered unnecessary by the yielding of one or the other. There isn't man or woman present but would be stirred by the dropping of the pen in Jewett's hand at the last-by the breaking up of the unnatural coldness of her demeanor on the broad breast of the much-suffering Thorne. The man has agreed to the priest, has swal_ lowed the most dreadful pill of a parson ever presented on any stage-joyfully accedes to all sorts of ceremonies disgusting to his creed, and finds the peach of the night before has ossified, and become a nice, juicy paving-

Its due to the dressing. This weddinggown of violet brocade, with great round purple full moons on it, has worked its dreadful mission. No woman could preserve the freshness of an amatory passion in that raiment. Those alternating breadths of purple velvet and brocaded moons would take it out of her. I felt sorry when I saw that costume, feeling sure of its work before the end of the play. There were full 65 years of experience hardening, illusion-destroying experience, in the folds of that dress, and I felt certain the wearer would be able to glance coolly down the declining years of her life, and seeing just what would come of it, back out as she did in the fifth act. There isn't a girl in New York if she were married at 6 o'clock in the morning in that gown, but would be talking about alimony and life insurance to her husband at 10.

Cazauran and Lanouette, you are responsible between you for the failure of Daniel Rochat to score a run equal to the Orphans. There are certain elements in the fourth act that would insure the success of the play, were they not so vigorously crushed out in the fifth.

Maud Harrison wore the really beautiful toilettes of the evening. Her first dress, of ivory white cloth, made pelisse fashion, trimmed with crimson plush a half yard deep about the bottom and travelling up the front in bands, each side a close row of crimson buttons, belted at the waist, and finished at the side with knotted cords and tassels of crimson. The whole surmounted by a coachman's cape and a broad white hat faced with crimson, upon which two short feathers. shaded from deep red to flesh, curled over the brim and laid the lightest tint against her bonnie brown hair. She wore in suc ceeding acts a pretty house dress of peachcolor, on which spiral ladders of Breton lace ran from skirt hem to neck, and a charming walking-dress of dead leaf color faille, over which was a peplum-shaped garment of claret velvet. The long points over the hips were buttoned in the centre by two clusters (three each) of large brilliant buttons. Very rich cashmere bead embroidery bordered this beautiful coat, which fitted tightly, buttoned diagonally across the breast, and allowed two falls of lace to escape, one at the throat and another half way to the waist.

When Miss Jewett was caparisoned for the great love scene in a whole box of Duryea's starch, Miss Harrison thought she might show off some antique dressing, so she mounted an uncompromising gown of sickly leaden hue, upon which disported bands of crimson and gold brocade, and little patches of crimson and gold, and occasional tufts of fringe. We saw this dress but a moment; but even this was quite enough. Harrison, herself, felt it was a failure and substituted a white wrapper, in which to rush in and pick her sister up after the fainting that closes the act.

In London the most popular gloves for full dress are of dead leaf color-not the hectic hue of the American dead leaf-but the sober greenish brown of English defunct foliage, worn with the wory white, jambe de nymph, eau de lucerne, and opaline tints so fashionable. The twelve button dead leaf glove is very chic.

Ladies, avoid shirring. Dressmakers seem demented about it. They shir velvets, heavy ades, bonnet-strings, dress waists, dress skirts, sleeves, and their bills. It's a short-

lived fashich, as ugly as was ever devised. It gobbles great quantities of material and renders it useless forever after, if of velvet er brocade. Milliners have a passion just now for taking broad pieces of double setin and shirring it a half dozen times near the bettom, and depending the stiff little bags thus constructed from the backs of hats, or they make the strings of double satin and shir those in a like manner at the ends, so that when tied, they stick out as soft and graceful as a pair of sausages would, linked together and hung under the chin or ear.

"The claw" is another sweet thing in bonnet and hat trimming. A great clumsy beast fur claw, with nails of brass, amputated at the first joint, is stretched out on innumerable hats. They hold feathers in place, or they straggle in lone possession of the whole hat over the brim upon the crown, and make one wish the rest of the beast was com ing to snatch the girl baldheaded (as the boys say) that has so little taste as to wear "claws."

AMONG THE MUSICIANS.

Mrs. Seguin has seceded from the Abbot English Opera Company.

The orchestral music at Haverly's Fifth Avenue Theatre is good—very good.

Seven dollars a minute is the estimated income of Adelina Patti while singing.

Grand concert by Gilmere, on 9th of No vember, at Seventh Regiment Armory.

Mefistolfele in English is the strong attraction of the Strakosch Opera Company. The class system of teaching has proved very popular at the New York Conservatory of Music.

Mme. Ambre's French Opera co. open t New Orleans Nov. 8, with Robert le

Diable. Karl Pallat, a Cincinnati pianist, announces series of classical piano recitals for the en-

suing season. The Boston ' Ideals" are true artists. Their rendition of the Pirates, Fatinitza and Pina-

fore is excellent. Dr. Damrosch conducts the first public re-

earsal of the Symphony Society at Steinway Hall, November 4. Cinderella has made a hit at Booth's. The

piece is now running smoothly, and the music is well sung.

Miss Anna Bock, the young pianist, will give her first concert this season at Stainway Hall on November 11. Max Strakosch's newly discovered vocal star Miss Lillian Spencer will appear in "Norah's Vow" in the Fifth Avenue Thea-

tre. Nov. 1. Miss Emily Winant, a New York artist, sang last week at Boston in Meudelssohn's 'Elijah." As a soto contralto, she is pro-

nounced a success. The Brooklyn Philharmonic Society give their first public rehearsal at the Academy of Music November 5, under the direction of

Theodore Thomas. Among the heads of departments at the New York College of Music, are Theodore Thomas, Herr Joseffy, George Bristow, Carl Muller, and Signor Tomaso

A concert by the Standard Club will be given at Standard Hall 23d. Mme. Lorenz, and Messrs, Fritsch, Remmertz, Arnold, and the new Russian pianist, Mr. Sternberg, are to appear.

Classical concerts of a high character are being given by Mr. Rudolph Bial, who is a conscientious musician and an ener-getic conductor. His orchestra is an excellent one.

On the 8th of November the Saalfield Balon the Sin of November the Sanita Darlad Concerts will commence, when Campanini, Joseffy, and Belocca are to appear.
Later on, Marie Roze, Emma Thursby, Wilhelmj, and the Swedish Ladies' Quartette.

Le Casque en Fer, by Edouard Phillip, now running at the Chateau D'Eau in Paris, was bought by Mr. A. M. Palmer of the Union Square Theatre four months ago, and is now performed in Paris by his permission.

A new operetta by Gence entitled Misida, is now in rehearsal at the Thalia Theatre, and will be brought out early in November with Miss Koening as Misida. The piece achieved success at its first performance at Vienna on the 9th ult.

Steinway Hall reopens to-night (Oct. 21) rith a concert at which Miss Marie Schell, with a concert at mezzo soprano, Mr. Rummel, piano virtueso, Mr. Adolphe Fischer, 'cello performer, and a grand orchestra under the direction of Mr. W. G. Dietrich will appear. A second concert will be given on Saturday next.

Theodore Thomas will conduct the first concert of Brooklyn Philharmonic Society, Nov. 20. The programme will be Beetho-ven's Eighth Symphony, Berliez's symphony, ven's Eighth Symphony, Berlioz's symphony, Harold in Italy, Henselt's concerto for piano, op. 16, by Herr Joseffy, and an aria from Gluck's Alceste, by Miss Annie Louise Cary.

Mr. Damrosch is hard at work preparing for the musical festival which is to be given the Seventh Regiment Armory next ing. The estimated expense of the festi-Spring. The estimated expense of the val will be about \$70,000, and one-half of the amount has already been subscribed. the amount has already been subscribed.
The chorus comprises nearly twelve hundred voices, and is divided into six sections to facilitate the preliminary rehearsals.

The Cincinnati College of Music has published an official announcement of a week of opera to be given in February next, under its auspices at the Music Hall, on a scale of magnitude not possible elsewhere in this country. The Mapleson troupe, reinforced with a chorus of 300 from the May Festival orus from this city, and with an orchestra 100, are the forces. The operas chosen chorus from this city, and with an orchestra of 100, are the forces. The operas chosen are Moses in Egypt, Lohengrin, Fidelio, Mefistofele, and the Magic Flute. The Music Hall is to fitted with a temporary proscenium and with scenery.

Mr. Constantine Sternberg's third appearance in New York was not a success. The Madison Square Theatre was hardly more than half full, and the programme clicited very little enthusiasm. Mr. Sternberg played three studies by Liszt, Chopin, and Moszkowskii, also an impromptu, a Russian song and a Polonaise. We see no reason to song and a Polonaise. We see no reason to alter our previously expressed opinion as to Mr. Sternberg's playing. He is an intelligent musician and plays with taste and a fairly good technique, but he lacks strength and certainty in his execution. Occasionally he renders a tender passage very sweetly but as a rule his playing is cold and formal. Mr. Sternberg was assisted by Miss Drasdil and Mr. Toedt, who sang well, and Mr. Poznan ski, a violinist who played several solos. THE WORLD'S METROPOLIS.

LONDON, Oct. 6, 1880.

It is really time that that awful expanse of iniquity, that sink of uncleanliness, known in the abstract as the stage, began to amend its morals and show that however addicted it may be to wantonness of life and to impropriety generally (for mere cussedness), it yet possesses sufficient good feeling to make some trifling attempt at reform, if only to oblige the immense number of pious folk who have recently been taking unusual interest in the well-being of play actors and actresses-particularly actresses. It must necessarily be a source of great gratification to the devotees of the acting art, who are, one and all of them, incarnations of evil, to be reminded now and again that many good people, whose ultimate salvation has been estisfactorily arranged, take the trouble to concern themselves with the spiritual affairs of a class that is unhappily altogether beyond hope. How intense for instance must have been the thankful delight of the well known comedian who recently had a somewhat narrow escape in a railway accident, on receiving by post a pamphlet headed "Escaped from Hell," accompanied by a few pertinent (or rather impertinent) allusions to his own escape from death on the occasion referred to. No doubt he has, as requested by his virtuous correspondent, abjured the stage and all its naughty connections, and entered upon a period of repentance with fastings and other mortifications of the flesh, with a view to availing himself of the bare chance which is offered to a camel who would get through the eye of a needle. In similar hope there can be little question that immediate accedence was granted by a young lady, who recently received from a gentleman in holy orders, a request that she would forsake her present career of wickedness and betake herself to a more moral means of living, being well assured of the protection and support of the reverend one, who expressed a long standing desire for "intimate relationship with some pretty actress." What woman could resist so affecting an appeal, or what man but would feel a thrill of gratitude that such modest virtue as this gentleman displayed should be applied to the regeneration of so guilty an individual.

But exceptional, and as one may say, per-

sonal attempts, to put away the evil, are not the only props and helps to salvation that are now offered to the actor. The church and stage guild has long been a "live" organization, and much testimony is forthcoming as to the moral enjoyment and fleshly satisfaction derived from the periodical meetings whereat tea and prayer are judiciously mixed with singing of hymns and devouring of plum cake by the ballet girls and dressers, who obtain free admission with advice gratis to follow. This interested witness is corfirmed with much decision, by several managers who coincide with the views of the reverend principals to such an extent that plenty of speeches are forthcoming for the public gatherings and much valuable advertisement is obtained free of charge. And now, as if all this organized opposition to the demon of unrighteousness were not in existence, comes a gathering called the Church Congress, which in the space of one afternoon states the case pro and con, sums up the matter and delivers judgment. The discussion took place at Leicester on the last day of the Congress, when important questions relating to the use or disuse of cassocks in parish churches, and to questions of precedence as regards elder and young choir boys had been debated and concluded. The effusions of no less than three enthusiasts were offered to a large audience. The first was by the Rev. Gordon Calthorpe, who while admitting the popularity of the stage in all ages, and going out of his way, to prove the natural taste for acting which animates children as soon as they are old enough to mimic their elders-declaring himself as utterly despondent when he came to regard the personal position of the actor. The stage, he said, was rotten, very rotten, and rotten beyond repair. It was rotten today, yesterday, last week, and in the period B. C., and it would be rotten to morrow, the the day after, next week, and next century, beyond which period he did not think it necessary to cast his prophetic eye. Having thus settled the point in debate, the Reverend Gordon Calthorpe rose up, and indulged in scathing satire on those members of the class, who constitute the leading spirit of the very Church and Stage Guild above respectfully alluded to. He satirically alluded to their gallantry-he said no doubt their motives were honorable, but still he found himself compelled to stigmatize their enterprise as hopeless, and to call them by hard names as Quixote and the like. Then he got cross with them, and enquired what business ministers of the Gospel (who hold a sort of patent right to salvation) could possibly have with persons, who, as he put it, "move in an entirely different orbit." In short, he showed himself to be about as brilliant a specimen of the Pharisee of the parable as the church has recently produced.

The Reverend Mr. C. was followed by Mr. Hermann Merivale who, as a veteran dramatist, ought to have known better than to read apologetic papers at such a gathering. His arguments on behalf of that which has given him no inconsiderable share of his livelihood were neither original nor telling. It consisted principally of personalities, and threw the notorious "immorality of the stage" upon the burden of those noble lords who consider it good form to engage a theatre for the use and (occasional) emolument of the

allegiance for the nonce. The stage pure and simple, said Mr. Merivale, was sternly, not to say appallingly, virtuous, and it was only to the section before alluded to that charges of immorality could be sustained. And this being the fault of society itself, ought not to be charged to the profession. Mr. Merivale then administered a slap to Mlle. Sara Bernhardt, whom he described as a "notorious French actress," and whose reception in society he considered an open and ludicrous scandal. After this display of sweetness of disposition, Mr. Merivale ant down, and his reverend auditors applauded with much vehemence. After this the discussion became general. All manners of opinions were expressed, and all sorts of propositions set forth. One gentleman counselled the abolition of theatres; another suggested that clergymen should make it a practice to visit at least one theatre every night. The Rev. Mr. McCallan said that music hall and hell were synonymous terms. The Rev. Mr. Symes described visits he had made to three music halls in Leicester, at all of which he greatly enjoyed himself. The Rev. Mr. Isaacs said for the sake of example to young men, clergymen should practice what he admitted would be self-demal, and stay away from theatres, and the Rev. Canon Morly deprecated the idea of a clergyman patronizing entertainments "which might bring a blush upon the cheeks of modest women. The Rev. Canon no doubt takes one or two with him when he visits the theatre by way of getting the cue for exit. After several other speeches, in one of which it was clearly pointed out that Charles II. is responsible for all objectionable characteristics of the present age, the discussion was brought to a fitting conclusion by the Bishop of Carlisle. He said he was not capable of forming any idea on the subject as he had not been in a theatre six times in the whole course of his life. After that he spoke for half an hour without enunciating anything that need be transmitted to fame nor the present medium. The meeting having by this time lost all traces of the original proposition in the heat of debate, then broke up convinced that much good would come of their efforts, which admits of more hope than anticipation.

Several first performances have taken place during the last week, and several more are underlined for early dates. Among the latter are Mr. W. G. Will's version of Black Eyed Susan, which he rechristened William and Susan, and which is to be played for the first time next Saturday. Mr. and Mrs. Kendal and Mr. Hare figure in the programme, as will also the obese Mr. John Clayton, Mr. J. H. Barnes, Mrs. Leigh Murray and Miss Linda Dietz, in addition to the ordinary members of the company. Two new acts have been added, and several additions and eliminations have been made, all of them being ratified by the approval of Mr. Blanchard Jerrold. This is very gratifying, because, of course, being the son of Douglas Jerrold, he would know exactly what improvements would be most relished (or least objected to) by the author of Black-Eyed Susan. It is also an agreeable instance of the beatific condition things are coming to when an author, being minded to adapt some dead genius' work, goes out of his way to obtain the permission and approval of the same by the deceased one's legal representative. Much pains and expense have been devoted to the production, which bids fair to

prove most interesting. The Gaiety company being still out of quarters by reason of the continued occupation of their theatre by the Mighty Dollar Florences, (now in their last week), Mr Hollingshead has assumed the control of the Imperial Theatre, and last week presented a refurbished version of an old burlesque by Mr. Robert Reece, called the Half-Crown Diamonds. Not of much merit in itself, the piece has the advantage of being played by Mr. Royce, Miss Farren, Miss Amelia, and Mr. Dallas, and consequently becomes a tolerably bright hour's amusement. In addition to this, Connie Gilchrist offers one of her famous impersonations of a page, coming out with much brilliancy in her favorite department-stockings. Kate Vaughan in the part of Catarina positively eclipses all her former remarkable successes, by the production of the most unnaturally slim waist on record. It is stated in a London contemporary that this lady exists in so uncompromising a series of whalebone arrangements that she is unable to perform that very pop ular exercise, eating and drinking, until the conclusion of her nightly engagement at the Gaiety. She then takes a dinner-which has to sustain her until the lapse of another four and-twenty hours has renewed the circumstances under which the meal is eaten, and consequently opens an opportunity for further replenishment. It is feared that the despatch of anything in the nature of a breakfast would occasion physical hindrances to the assumption of the previously-mentioned machinery-whence the reason for this long fast; but this latter item may not be strictly true, and indeed the entire statement should be regarded with some mistrust.

The evening performances at this theatre are of a somewhat miscellaneous nature, comprising the little comedictta A Quiet Pipe, in which Mr. F. H. Macklin and his wife (Miss Blanche Henri) appear, and continuing and concluding with a children's ballet-an arrangement of female development called the French Hussars-the "Sirens" ballet from Drury Lane, and a comic ballet by the D'Auban troupe. The management of all these attractions is in the hands of Mr. Sidparticular young person to whom they yield ney Alport; Mr. C. Harris is stage manager, | val of 1832.

and Mr. E. Solomons is director of the masic. The old race of conductors is dying out, and a new and more distinguished set of men, who are called "directors of music," is taking their place.

But young Mr. Edward Solomons is almost a cut above even such an honorable appellation as "director of music," for he is assuming a position of considerable importance in the world. In addition to conducting (that is, directing) the orchestra at the Globe, he has composed the music for a new whimsicality, to be played at the Royalty. Advance remarks on such a work would be reprehensible to a degree, therefore further comment must be postponed. But congratulations may be tendered to Mr. Solomons on attaining such prominence of position-not but that he fully deserves it, for he is very clever. This was proved by his tuneful operetta, founded on the old farce A Thumping Legacy, which a little while ago was very successfully played at the Royalty; and is even further attested by the fact that whatever he may be conducting, he never uses a book, and always has plenty of time to recognize his friends in and about the house. His acquaintance with music must be extremely extensive.

It is intended, should the attraction of The Drum-Major's Daughter suddenly pall, to revive at the Alhambra at Christmas Le Petit Faust, Heroe's celebrated comic opera. The libretto is to be rewritten, and on the occasion Kate Santley will make her reappearance on the boards for a very long period, and Lionel Brough will also appear. The production is to be on a score of unparalleled grandeur, even for the Alhambra, and will no doubt be attended with satisfactory results. W. C. T.

FROM THE OTHER SIDE.

Liszt and Wagner have met and shaken hands.

Mr. Irving has opened up a gold mine in the Corsican Brothers,
Othello at Sadler's Wells, has been draw-

ing good remunerative houses. Von Suppe has gone to Paris to superintend

the production of his opera Boccaccio Mme. Lucca's first appearance at the Imperial Vienna Opera, will be in Weber's

Dion Bouricault will have the entire manement of the Adelphi during the Christmas Maurice Dengrement, the eminent violin-

ist, recently performed at the Imperial The-atre in Rio Janeiro before the Emperor and his suite. Haverly's Mastodon Minstrels are still

doing great business, and their latest attraction, Down in a Coal Mine, proves very mirth provoking. Mr. Fred Abrahams, of the Queen's Palace of Varieties at Poplar, has accepted the agency of the Railway Passengers' Assur-

ance Company for the profession. A Scottish musical society has just been formed in Edinburgh by a number of gentlemen interested in the study and practice of with the Duke of Buccleuch as president.

The pantomime at the Queen's Theatre. ester, with be Jack the Giant Killer. by J. T. Denny; that at the Theatre Royal, Edinburgh, will be Cinderella; that at the Gaiety Theatre, Dublin, Robinson Crusoe.

The pantomime at Drury Lane is to be called Mother Goose. The "stuffing" will called Mother Goose. The "stuffing" will be supplied by the veteran E. L. Blanchard, who has furnished about eight-and-twenty pieces of Christmas nonsense to the National Theatre. The latest sensation has been discovered

by one Johanie Maclean. He has hit upon a drama which has the extraordinary title of The War Hawk, the Thundering Terror of the Ocean; or, Brigaldi, the Blood-stained Monster of the Demon Bark, and the Ravine of Blood.

Patti has got tired of Wales, and castle and grounds are already for sale. journey thither, and the place must have disgusted her, but the climax came with the high assessment in the matter of taxation, and with Taffy's poaching upon her preserves and in her rivers. Further it is said that some daring maranders made an attack upon and completely destroyed her waterworks, constructed at an enormous expense.

The following is a list of the new works in preparation in the Paris theatres for the compreparation in the Paris theatres for the com-ing season: Theatre Francais, Le Bourgeois Gentilhomme; Opera, Le Comte Ovy, La Korigane; Odeon, Charlotte Corday; Gym-nase, La Papillone, Nina la Tueuse; Port-Sainte-Martin, L'Arbre de Noel; Vandeville; Les Grands E fants; Varieties, A Revue, by MM. Offenbach, Blum and Toche; Renais M.M. Offenoach, Blum and Foche; Remassance, Belle Lurette; Folies-Dramatiques, Le Beau Nicolas; Bouffes, La Mascote; Palais-Royale, Un Voyage d'Agrement; Ambigu, Diana; Nouveautes, A Revue, by MM. Wolff and Toche; Chateau d'Eau, Casque en Fer; Dejazet, Le Mannequin.

The following list of dramatic works is published by the Berliner Tagblatt, as Yankee renderings 'rom Teutonic originals: Mr. Daly's Big Bonanza is Moser's Ultimo, Americanized. Mr. Daly's Arabian Night is the German Haraum al Baschidin Finglish. The icanized. Mr. Daly's Arabian Night is the German Haroun al Raschid in English. The same author's Lemons is the Citronen of Rosen. My Son, and Our Daughters are Yankee renderings of the well-known German Mem Leopold and Hasemann's Tochter. The German comedy Dr. Klaus is Dr. Clyde; and Kneifel's Lieber Onkel is played in New York under the title of Champagne and Oysters. The Berlin journal complains that the adaptors pass these works off as the native drama of America.

Among the solo singers at the Leeds Festival, now in progress, are many of the best artists in England—Mmes. Albani, Osgood, Patey and Trebelli, and Messrs. Lloyd, Maas and Henschol. The novelties are Mr. Barnett's cautata, "The Building of the Ship" (founded on Longfellow's poem), an overture by Mr. Walter Macfarren, and Mr. Arthur, Sullivania, and Mr. Arthur Sullivan's sacred musical drams, "The Martyr of Antioch," based on Dean Milman's poem, the words having been arranged and altered by Mr. W. S. Gilbert The Martyr of The Martyr o to suit the needs of the composer. The Musical Herald states that Mr. Sullivan is not the first composer to set "The Martyr of Antioch" to music, a cantata having that name and set to Dean Milman's poem having been the chief novelty, at the Kidderminster Festival of 1879.

DRAMA IN THE STATES.

What the Player Folk are Doing All Over the Country.

Boston. The finest of all comedies Richard Brins-ley Sheridan's School for Scandal was pre-sented at the Museum last week. Two of our theatres, viz., the Park and the Museum are given up to Sheridan for this work. The two admirable comedies of the School for Scandal and The Rivals entitle the author Scandal and The Rivals entitle the author to a high place in the dramatic temple. One has been so long accustomed to different fare that one cannot perhaps enjoy with so much zest as audiences but recently emancipated from the artificial school. Charles Lamb considered the School for Scandal to have grown out of Congreve and Wycherly with a slight admixture of sentimental comedy. If he was right in his judgement, Sheri-dan must have been an admirable chemist dan must have been an admirate charmst for so nicely are the separate ingredients made use of, that there are not in the whole reperture (atways excepting Shakespeare) two more popular coincides than the School for Scandal and the Rivals. Though the School for Scandal was strongly cast at the School for Scandal was strongly cast at the Museum, it was by no means as well played as I saw it for the first time at the Museum. In the language of melo drama I was but a child, but I remember it distinctly. Mrs. George Barrett then was the Lady Teazle. An actress who has long since been laid beneath the turf, at Mount Auburn. What an actress she was. Do we have such the strong a draw? Parkans so though it would What an actress she was. Do we have such now-a days? Perhaps so, though it would be difficult to make old theatre-goers believe so. The Charles Surface was Louis Mestayer. He was then a most excellent juvenile actor. There are many of us left who remember his pleasant ways and genial smile. The Joseph was F. W. Thomas, a most versatile actor, and who is now an instance of the Forrest Huma. Sie Cliese with most versatile actor, and who is now an in-mate of the Forrest Home. Sir Oliver, who was he; only no other than Sedley Smith, the prince of actors. Mr. Smith had been schooled in every branch of the profession and could play everything. Mr. Smith quietly sleeps amid the shades of Mt. Au-burn. The Crabtroe was W. H. Curtis, a good actor, who is also dead. Frank Whit-man was the Careless, an excellent actor, who good actor, who is also dead. Frank Whitman was the Careless, an excellent actor and a fine singer. Frank has been dead many years. The Sir Benjamin was J. A. Smith, whose acting is still fresh in the memory of Bostonians. Who that has seen Mrs. Thoman can ever forget her—so clever, so natural, in fact, a mistress of her art, and those who witnessed her Mrs. Candonr will find a distinction admitting her title. That who with sace her sirs. Candon win indo no difficulty in admitting her title. That sterling actress Mrs. Judah was the Lady Sneerwell, and the eminent contralto Adelaide Phillipps shone as Maria. William Warren was the Sir Peter Teazle. Let that Warren was the Sir Peter Teazle. Let that suffice. I know, as Dogberry says, that "comparisons are odious," and I have been told by some actors that it is no part of the business of a critic to institute comparisons between them and others. But there can be no criticism in acting and anything else unless we set up a standard of excellence by which to go, and to compare all efforts by that standard. In speaking of the performance of School for Scandal I must of necessity compare it with other representations of the comedy which I have witnessed. William Warren was the Sir Peter Teazle, and he has been the only Sir Peter in this city for the last been the only Sir Peter in this city for the last twenty-five years. I needs must accord to him the palm of excellence. It has been said that the best Sir Peter Teazle that has said that the best Sir Peter Teazle that has ever been seen in this city was the late W. F. Johnson. How well do I remember him. Charles Bass and Henry Placide were great favorites in the role, and so is John Gilbert, who plays it well, but not with the finish of the other gentlemen. Mr. Warren's interpretation of the character of Sir Peter Teazle was full of salient points, and his whole manner seemed to be impressed with the seriousness of his position. His Sir Peter was full of that courtly dignity and refinement which was the heritage of almost every baronet of the old school. Charles Surface is one of the most dashing light comedy parts is one of the most dashing light comedy parts of the whole range of the drama, and Charles Barron played the character with admirable skill and judgement. Alfred Hudson was skill and judgement. Alfred Hudson was the Sir Oliver, and by no means a first-class Sir Oliver. Mr. Hudson is a most excellent actor, but he cannot be expected to play such characters as Sir Oliver Surface. Hearty old men like the above, is hardly in his line; but Mr. Hudson deserves credit for a careful and painstaking performance. Mr. Howarth was the Joseph Surface; it was at times stiff and uneven, but on the whole a meritorious performance. I remember W. M. Fleming and James W. Wallack, Jr., in the character. Mr. Howarth was very good in the screen James W. Wallack, Jr., in the character. Mr. Howarth was very good in the screen scene, and he contributed his full share of the success of the piece. George Wilson was the Crabtree, and a very fair one he was; but Mr. Wilson cannot be expected to play everything. His make-up was most artistic and his conception of the character excellent. There is but one actor that I can recall to mind who was really great in the part—almind who was really great in the part-al though John Owens used to do it very well—and that was Tom Placide. Ben Graham de serves credit for a pleasing performance (en-tirely out of his line). Sir Benjamin Back-bite lives in the memory of J. A. Smith, and I know of no actor who can replace him. Willie Seymour made a happy hit as Moses, Mr. Mason was pleasing as Careless. In the original play the song of "Here's to the Maiden," was given to Sir Harry Bumper. In these days, however, the part of Sir Harry is generally east to a muff, and the song given to Careless, to strengthen the part. Mr. Mason same the and his acting is worthy of Mr. Mason was pleasing as generally cast to a muff, and the song given to Careless, to strengthen the part. Mr. Mason sang the song particularly well. Annie Clarke's Lady Teazle to my eyes has lost none of its beauty when compared with its first exhibition in Boston. Miss Clarke evinced the culture and refinement of the part, and showed that high comedy is within her scope. Those who have seen Mrs. Barrett play the part, or to come down more recently, have witnessed the performance of Julia Bennett Barron and Carlotta LeClercg, can but judge how much lotta LeClercq, can but judge how much credit is due Miss Clarke when the acting of the above ladies is fresh in the memories of the theatre-going public. Miss Clarke was not the country hooden as many actresses have pictured the character, but a well bred lady, and when Sir Peter gave expression to suspicion concerning her chastity, you saw the injured manner which resented the insult and which did not take the slur as a matter of course. In the screen scene, Miss Clarke was full of heart, and the whole performance was even and life like. Mrs. Vincent was very successful as Mrs. Candour, dressing the character magnificently, and acting with vim and spirit. The part of Mrs. Candour belongs to a juvenile lady and not to the first old woman. Was not Mrs. Candour a companion of Lady. Teagle and it said to be a and which did not take the slur as a matter o belongs to a juvenile lady and not write and old woman. Was not Mrs. Candour a companion of Lady Teazle and is said to be a dashing gossiping widow, and under these circumstances, Mrs. Vincent's performance is to be highly commended. Sadie Martinot was acceptable as Maria. But why should

a soubrette be cast for such a part. Miss Martinot is a chambermaid actress, and such characters are entirely out of her line. As Maria. I remember, Mrs. John Gilbert and Mrs. Maria Wilkins in Lady Sneerwell. It is a part which does not always receive the best treatment, and when Mrs. Wilkins acted the part it was in a way which has never before been approached. Mrs. Gilbert was full of grace and dignity, but Mrs. Wilkins, by her lady-like manner and inimitable representation of the dashing lady of fashion, though she was of course a husband-hunter and a scandal monger, was a gem of artistic excellence. Mary Shaw cannot be expected to compete with any of the above ladies in the performance, and albeit she deserves credit for a fair personation. School for Scandal was beautifully mounted, and the recenery deserves special mention had I space to allow it. This week a repetition of the old cometed. it. This week a repetition of the old com-edies. On Saturday night, Hunchback, cast to the full strength of the co.

cast to the full strength of the co.

The Kiralfy's closed one of the most successful engagements ever played in this city on Saturday night. The theatre has been crowded from parquette to dome at every performance. The Flying Fairy was a great success, and no mishap occurred to mar the even tenor of the performance. This week Two Nights in Rome.

The fine enterinment given at the Park

The fine entertainment given at the Park Theatre last week made up a week which will become memorable in the minds of the pleasure-going public. Sol Smith Russell, although not a great star nor with a great co... although not a great star nor with a great co., gave a most pleasing performance, and his presence will be gladly welcomed whenever he returns to Boston. This week Joseph Jefferson appears as Bob Acres, in the Rivals. It is many years since Mr. Jefferson has done anything in Boston but Rip Van Winkle. His last performance of a variety of characters was at the Boston Theatre twenty years ago, when Mrs. John Wood, George Jordan, Emily Mestayer, and the great comedian easayed a round of characters, to the especial delight of the public. I remember Jefferson delight of the public. I remember Jefferson years ago at the Howard, when he made th people scream, as Diggory in the Spectre Bridegroom, and I also remember his first appearance in Boston. Shall I go back and remind Mr. Jefferson of those halcyon days of the drama when he was quite a young man? It was on the night of March 15, 1853, at the Haward Athengum when Lee Leffer. man? It was on the night of March 15, 1853, at the Howard Athenœum, when Joe Jefferson, simply announced as "his first appear ance in this city," stepped to the footlights as Bobtail, in the old farce of My Precious Betsey. Do I recall the cast? Yes: Mrs. J. H. McVicker was the Mrs. Wagtail, Mrs. Conover—now Mrs. J. H. Stoddart—was the Mrs. Bobtail, and Mr. Martin was Wagtail. The first play was Love Chase, and a Miss. Mrs. Bobtail, and Mr. Martin was Wagtail.
The first play was Love Chase, and a Miss
Fitzpatrick (a lovely woman) was the Constance; D. S. Palmer. Wildrake; William
Conell (the husband of the celebrated Anna
Cruise), Waller; Edwin Adams (alas poor
Ned!), the servant George; Mrs. A. Knight—
now Mrs. A. Hind—the Lydia. Then came
the interlude by the French and Spanish
dancers—Soto, Pourgand. Melisse, Drouet,
Lavigne, and Leeder. Ah! those were the
days when we used to revel in comedy, ballet, and farce—"Tempora mutantur." etc. I
hope Mr. Jefferson will see this, and perhaps
it may recall pleasant memories of the pa-t.
The Park's season of the Rivals promises to
be a brilliant one, and I cheerfully accord my
heartfelt wishes. heartfelt wishes.

The extravaganza and burleaque of Car-The extravaganza and burleaque of Carmen was the attraction at the Boston Theatre. I can only say that I am a firm believer in the legitimate. But the public appear to think otherwise, and as they pay their money for the support of theatres more or less of respect must be given to their wishes. There can be no doubt but that Carmen is a gorgeous thing of its kind. Costumes, proper-ties and scenes are of a most superior order and such graceful and beauteous females I and such graceful and beauteous females I venture to say were never before seen on the stage. As far as the dramatic structure of Carmen is concerned I can only say it is the merest trash, and whoever told the author that he could write a burlesque must have been a personal enemy. But perhaps Carmen is well enough for the purpose which it is intended to serve what is merely as a thread on which to string the pretty garls and some on which to string the pretty girls and some sparkling music. The various marches and sparkling music. The various marches and processions are finely arranged and executed in the best style. The company is large but lacks in the principals. Mme. Dolaro has seen her best days, she cannot sing nor act, Her manner is pleasing and her gesticulation charming. I can say no more. Marie Williams has not improved a bit. Daisy Ramsden carried all before her by the wonderful slacrity which she evinced in her dancing. Miss Ramsden is a star of the first magnitude. It is not worth while to speak of the Torreasparkling music. It is not worth while to speak of the Torreador of James Meade when I say it was as bad as it could be I cover the entire ground. Mat. Robson might have done well had he a part suited to his abilities. I think Mr. Robson a good actor; and trust to see him in a part fitted to his peculiar talent. The remainder of the company are all young ladies of inforce shifty as younglates and dancers. of inferior ability as vocalists and dancers of inferior ability as vocalists and dancers, and as they appear this week in the Drum Major's Daughter, I know that their excellences will particularly shine. Mr. Leavitt can be congratulated upon his great success under disadvantageous circumstances.

under disadvantageous circumstances.

The Tile Club, at the Gaiety Theatre, proves to be a most successful hit. Ed Mar ble comes from excellent stock, and his performance is of the highest order. William Carroll is one of the best negro performers upon the stage, and his several acts are heartily encored. Lizzie Harold and Gertie Granville are pleasing, and take well with the public. All this week, The Tile Club.

The Howard Athenœum is coming money under the management of William Harr's. This week, J. Z. Little in a play called Nuggets, supported by Kate Glassford.

The Boston Museum is crowded at every performance. Fanny Herring appears this

performance. Fanny Herring appears this week as Abdallah in The Forty Thieves. The variety olio is first-class, and many actors of ability are engaged to assist in the evening's entertainment.

Holliday Street Theatre (John W. Albaugh, manager): "Standing room only" was the answer given to persons who went to the box-office for seats. Business the largest this office for seats. Business the largest this season. The Tourists have strengthened their co., and have one of the best combs, on the road. W. A. Westayer, of course, is the central figure, and his various specialtickeep the audience in a continual roar here, and can always feel assured that they will meet with a hearty velcome whenever they come. Next week, Rice's New Evangeline, with Verona Jarbeau and Louise The Tourists are great favorites can always feel assured that they Searle in the cast.

Academy of Music (S. W. Fort, manager): Clinton Hall's Strategists played a successful engagement this week, and gave an enjoya-ble performance. The piece has more plot in it than most of the plays of the class, and the situations are comical in the extreme, Clinton Hall is a comedian of no mean abili-

ty, and his character impersonations are the groundwork of the piece. 18th, Redeemed, a thrilling temperance drama, written by a Baltimore lady. Tuesday and Wednesday, 19th and 20th, Alvaro D. Home's new comic opera, The Mystic Light; or, Hallow Eve.
Ford's Opera House (John T. Ford, proprietor): M. B. Curtis, the California comedian, has been playing Sam of Posen, a new comedy drama written by George H. Jessop especially for him. The play has nothing very startling or original about it, but is a good vehicle for Mr. Curtis' specialties. Next week, Bartley Campbell's Matrimony, with E. F. Thorne, Edw. Knowles, J. Newt. Gotthold, Louise Muldener, Misses Sherret, Emily Baker, etc., in the cast.
Monumental Theatre (Ad Kernan, manager): Rentz-Santley Novelty co. did a big business this week, though the show was nothing extra. Next week, Sid C. France in his drama, In the Web, supported by the stock co. of the house. In the olio, Niles and Evans, song-and-dance.
Front Street Theatre (Collyer & Kelly, managera): Dan Kelly played his prize drama, Italian Padrone, to good audience this week. The piece was well mounted and well played. Next week, Harry Linden in the sensational drama, Cap the News Girl.

Chicago.

Chicago.

Haverly's (J. H. Haverly, manager): John McCullough has appeared in The Gladiator, Merchant of Venice. Damon and Pythias, Virginius and Jack Cade in this the second and last week of his engagement. His support was excellent throughout. Fred. B. Warde shared the honors with the star. Edmund K. Collier rants altogether too much to be agreeable. Miss Kate Forsythe in leading female roles fully came up to the mark. Miss Willets was also worthy of commendation. 18th, Haverly's Genuine Colored Minstrels.

Hooley's (R. M. Hooley, manager): Lawrence Barrett in Richellen, Yorick's Love, Hamlet, Merchant of Venice, David Garrick and Othello to fair business with good sup-

rence Barrett in Richelien, Yorick's Love, Hamlet, Merchant of Venice, David Garrick and Othello to fair business with good support. 17th, M. B. Leavitt's Specialty comb. Grand Opera House (J. A. Hamlin, manager): Barney Macauley has done a good week's business in his new version of A Messenger from Jarvis Section. A great improvement has been made in the dialogue and the acting. Mr. Macauley as the downeast Yankee gives an admirable piece of character acting devoid of vulgarity. He is, in my opinion, one of the most natural actors in his particular line. His company was a very good one consisting of Joseph J. Dowling, Charles S. Dickson, J. H. Ready, Fred. E. Bond, M. W. Rawley, H. E. Meehan, J. B. Camp, M. Daniels, L. Josephs, H. Gould, Miss Victory Creese, Miss Emma Vaders, Mrs. Shields and Miss Tillie Shields. Miss Creese's "Clip" was very well given. Sandy Mitchell was admirably assumed by J. J. Dowling. All the others did well. Barney stays another week.

Dowling. All the others did well. Barney stays another week.
Academy of Music (William Emmett, manager): E. T. Stetson, in Neck and Neck, supported by George Learock, Georgia Tyler and stock co., preceded by variety specialties, appeared 11th and 12th. The partial destruction of this beautiful little theatre by fire has stopped business. Manager Emmett has made arrangements with Mr. Clapp, the owner of the building, to have it rebuilt, and owner of the building, to have it rebuilt, and it is expected that in six weeks he will be ready to go ahead. All the Chicago man-agers tendered Mr. Emmett benefit perform-ances, but he thankfully declined them. He had no insurance on his interest in the place, and every one sympathizes with his misfor-tune, happening, as it did, in his busiest

Fox's Theatre (Robert Fox, manager):
Tim the Newsboy, with Josie Lee as the bright particular star, has drawn crowds every day. Miss Lee is an efficient little actress, and the play is above the average calibre of those presented at variety theatres. The olio preceding the drama was well selected, consisting of some very good variety performers. 18th, Hernandez Foster in Jack Harkaway.

McVicker's (J. H. McVicker, manager): Mary Anderson, supported by Milnes Levick. 18th, Mary Anderson.
Olympic (Z. W. Sprague, manager): Gnlick & Blaisdell's Guaranteed Attraction No. 2, consisting of an aggregation of very poor actors supporting Harry Webber, have done pretty fair business. This co. should never put in an appearance ontside of small country towns, where it may be appreciated.

towns, where it may be appreciated, is beyond the wisdom of man to even imagine The play they appeared in goes under the style of Nip and Tuck, and is made up of a together. 18th, Gulick & Blaisdell's Hop Scotch party, labelled No. 3 in the Guaran-

teed Attractions, appeared.

Items: Manager Sprague is getting up a
co. to play Uncle Tom's Cabin. He has engaged Harry Weston as business manage and Scott Marble will take charge of the stage management.—Billy Arlington is still at work here organizing his minstrel party. at work here organizing his minstrel party. His programme is to start out Nov. 8th.— James Nixon's Uncle Tom party has broken up on account of an alleged misappropriation of funds by Mr. Nixon's agent.—Corbyn's California Through Death Valley co. is here. They had an engagement to open at Acad emy of Music 18th; but the fire interfered their plans. Their play was writte. W. Smith, the author of Struck Oil. The Harrison's in Photos commence an er agement at Hooley's 25th, where they made their first appearance and scored their initial success. The piece has been considerably improved, and Manager Hanley is delighted with the manner in which his venture has been received, especially with the financial results accruing therefrom.—Mand Forres-ter's manager, O. B. Collins, is in the city ter's manager, O. B. Collins, is in the city and has arranged for her appearance in Mazeipa at the Olympic 25th. -L. A. Saulfield has a new organization, styled the Metropolitan comb. The Banker's Son, a new play will be perpetrated for the first time by this co. Nov. 8th, at Elgin. They will play an engagement in Chicago Dec. 13th.—E. M. Gotthold, recently acting as general agent for M. B. Leavitt's Speculty comb. has for M. B. Leavitt's Specialty comb., has taken an interest in Soelbaker's Variety co., which will appear shortly at the Olympic.—
John T. Raymond is expected to arrive 17th.—
Haverly's Widow Bedott co., with C. B. Bishop as the widow, has made a great hit

Hazel Kirke will be produced at McVick
er's ere leng.—J. H. Haverly will not be able to secure a renewal of the lease of his present theatre, but it is definitely settled that he will not leave Chicago. He has received proposals from a number of wealthy capital-ists all of whom are willing to build a new theatre for him on advantageous terms. The theatre for him on advantageous terms. The location is not yet deceded, upon.—Manager William Emmett has just published a card, and in declining his friends' offers of assistance, savs that "the enterprise and liberality of that prince of business men, Mr. W. B. Clapp, has placed him beyond the necessity of accenting any of these offers."—The report

that McCullough and Keene ruined Barrett's business last week has no foundation. Both John McCullough and Barrett did a bandsome paying business to large houses. Keene's houses were so crowded with clacquers that it would be impossible to tell to what extent they were papered. This charge was made by the city press here, and the facts were so apparent that it would have been useless to deny them. The same report comes from 8t. Louis.—Robert Fox is running a very respectable variety theatre, and his success is assured.—Marion Goodwin and Miss Belle Raymond, formerly of Haverly's Church Choir co., have joined the Louise Ferrand comb. This co. will produce a new piece styled Ideas, the music of which is now being ground out by Gilbert Breton, author of that beautiful ballad "Tender Eyes of Blue." The piece will receive its Initial representation at Janesville, Wis., Nov. 15. Mr. Cooper will be manager.—Matt Morgan has been engaged to paint a new drop-curtain for the new Academy of Music, to take Mr. Cooper will be manager.—Matt Morgan has been engaged to paint a new drop-curtain for the new Academy of Music, to take place of the one by the same artist destroyed in the recent fire.—The new concert co. organized by William J. Davis is progressing favorably, and a success will be the inevitable result, as Mr. Davis has never known such a word as "fail" in all his ventures.—The Leadville Minstrels put in an appearance at Halsted Street Opera House 18th.

Cincinnati.

Grand Opera House (R. E. J. Miles, man-

Grand Opera House (R. E. J. Miles, manager): James A. Herne and co., in Hearts of Oak terminated an engagement 17th, which from a monetary point of view has been rather disheartening. The play was mounted in good style and all things considered, the cast is an improvement on that of last weason. As Owen Garroway, Herne was in his element and fairly divided honors with Frank E. Aiken, who assumes the leading role. Genevieve Rogers, upon whom devolves the portraiture of the true-hearted wife, made quite a favorable imbression. The baby, too, must not be forgotten, appearing as it did at each and every performance in the most angelic humor. The party open in Rochester 18th, going thence to Svracuse. For the current week John McCullough will appear in a varied programme. 18th, Virginius, 19th and 22d, The Gladiator; '0th, Othello; 21st, Hamlet; 23d, Richard III; Saturday matinee, Othello. McCullough has always been a profitable star in Cincinnati. Week beginning 25th Janauschek is underlined, followed, Nov. 1st by Joseph K. Emmet.

Pikes Opera House (Louis Hallenberg, manager): I have to chronicle the success of the Gentleman from Nevada at this house during the week. J. B. Polk as the matter-of fact Christopher Columbius Gall proved himself an admirable comedian. The character, while exaggerated in many respects is one that appeals strongly to the sympathles of the audience, and in the hands of an artist like Polk cannot fail to become popular. Meass. Kelly, Melton and Losee were good in their respective roles. Milton Rainford gave a neat bit of character acting as the pompons Sellers. Miss Emma Pierce, formerly of Robinson's Opera House, was accorded a warm reception and as Lady Alice Lester did ample justice to the requirements of the role. Virginia Buchanan and Lizzie Hight combined to make up one of the strongest casts seen here this season. During the present week Smith and Mestayer's Tourists will display their varied accomplishments. The troupe since last appearance here has been strengthened by the accessi ager Ballenberg smilingly contemplates the prospect of a heavy week's business at the box-office. 25th, Hickey's Oh Be Joyful co. is announced.

Heuck's Opera House (James Collins, man-Heuck's Opera House (James Collins, manager): The Hon. William F. Cody, more familiarly known as Buffalo Bill, supported by a co. of light calibre, has appeared nightly the past week to reasonably fair houses, the gallery element decidedly predominating. Jule Keen, formerly a star on his own account, now plays second fiddle, and proves himself a fair comedian. Joe Murphy fellows, opening 18th in Kerry Gow, supported by Mary L. Young and a strong co. Sid France is the next star in the constellation at Heuck's, opening 25th in his sensational drama, Marked for life.

Colliseum Opera House (James S. Edwards, manager): Nick of the Woods, with Joe Proctor in his time-honored impersonation of the Jibbenainosay, has drawn a series of good

Jibbenainosay, has drawn a series of good houses. The star acts with all his old time fire, and the stock co. in their various roles rendered creditable support. James Edwards, while lacking the physique, portrayed the character of Roaring Ralph Stackpole in a satisfactory manner, and won de-served applause. For the current week, the protean actress Marion Mordaunt will appear in her new drama, entitled Our Girls, fol-lowed, 25th, by Albert Aiken in The Owls of New York.

New York. Vine Street Opera House (Thomas E Vine Street Opera House (Thomas E. Snelbaker, manager): Business for the week just closed is pronounced by the management as entirely satisfactory. Among the new attractions announced for week beginning 18th are Lizzie Davis, serio-comic; Maggie LeClair, Laura Russell, D. B. Emery, bell-ringer and cornet soloist; Haley and Boyd, song-and-dance artists, and the Chipper Quartette. The latter team or, more properly speaking, double team, is composed of Ward, McIntyre, Campbell and Wood, all excellent vocalists, whose engagement last season at this house was one of the most successful of this house was one of the most successful of the year. Edith Lyle, Mile. Desiree, Mabel Gray, and Billy Maloney remain for another week. Charley Smith is still at the helm, week. Charley Smith is still at the helm, Manager Suclbaker being on the road with

his big show.

Items: John Pierpoint, business manager of the Gentleman from Nevada comb., has received a warm reception from his many friends, during his stay here.—Manager Ballenberg has arranged for an electric light to be placed in front of Pike's Opera Houss.—Augustus Pitou, manager of the Joseph Murphy comb., has been in town the greater portion of the week, smoothing the way for the opening of his co. at Heuck's 15th.—Manager Mitchell and his Pleasure Party passed through the city 10th.—Philip Simmons in through the city 10th.—Philip Simmons in advance of Mary Anderson and co., was in town 14th.—The Gentleman from Nevada comb. left for Adrian, Mich., on evening of 17th .- Milt G. Gotthold joins forces with Col Snelbaker 18th, and will henceforth have full charge of the business interests of the Ma-jestic comb., which is booked for a number of interior Ohio towns during the coming week.—Several of our managers are acting in concert in the endeavor to reduce expenses generally, and at the same time cut down the list of deadheads to a minimum.—Ade laide Eaton has seceded from the Coliseum stock co. and returned East, -Mapleson's troupe was booked under Bob Miles' auspices for a week at Pike's, in January, but the College of Music operatic festival shuts Bob ont entirely.—The Wallace Sisters appeared of accepting any of these offers."-The report at the Opera House, Logan, Ohio, 16th, to

good business.—The Cincinnati Lodge of Elks will give one of their delightful enter-tainments at Melodeon Hall 24th.—The Beard of Managers of the Hamilton, Ohio, Opera House, recently organized, is as follows: D. Myer, manager; E. B. Rogers, treasurer; J. W. Lee, secretary, and J. J. McMaker, advertising agent.

Brooklyn.

Park: Ada Cavendish played her third engagement at this bouse last week. She appeared in A. U. Gunter's play. The Soul of an Actress, but recently presented in New York. The cast was about the same as when presented in New York City. The story and motif of this play is far superior, in my estimation, to Mr. Gunter's Two Nights in Rome. Its raison d'etre being much more apparent and far likelier to interest the hearer than the wild improbabilities found throughout the theme of the last-named drama. Miss Cavendish appeared to excellent advantage, as did her support, Mr. Boniface, though a trific elderly for Maurice, made up well, and enacted the part with all requisite dash. Mr. Hagan's Monerief was noticeable for a striking resemblance to the methods of Edwin Booth's particularly also did the gentleman's voice resemble in tone and accent that of Mr. Booth's. Miss Bascomb as Julie was especially pleasin', and proved herself one of the most charming ingenues now before the public. The attendance averaged satisfactory at each performance. This week, Sol Smith Russell in his pastoral comedy. Edgewood Folks.

Haverly's: A section of Gran's French Opera Troupe, headed by Maria Albert and Cecile Gregore, filled in last week. La Fille du Tambour-Major was sung up to and inclusive of, Wednesday night; Cloches de Corneville Thursday, also Saturday malines; Girofic-Girofia Friday, and Le Petil Due Saturday. One of the least satisfactory engagements of last season was that of Gran's troupe; and much more cannot be said of the present visit. Last year Gran insisted upon the raising of prices; this time Manager Andrews wisely insusted on adhering to the regular schedule. The result was the securing of a fair attendance. In La Fille du Tambour-Major but six of the regular cast were heart—Duplan, Nigri, Mesieres, Tauffenberger. Mils. Delorme and Marie Albert. An she did in New York, but instead assumed Paolo Marie's part of Stella, a change which was not for the better. This week Rice's Surprise Party, led by Topay Venn, hold f

Philadelphia.

Arch (Mrs. John Drew, leases; Charles A. Mendum, manager): Small audiences endeavored to find out last week why Agnes Leon-Mendum, manager): Small andiences endeavored to find out last week why Agnes Leonard imagines herself to be an actress. None succeeded; but all came to the conclusion that there is something in Woman's Faith after all. Frank Weston was really the star of the co., and if Miss Leonard can be called a star, then Weston was a full moon. 18th, The Gosche-Hopper co. produced One Hundred Wives, and the house was jammed. The play is not what might be expected from its title. There are never more than ten women on the stage at a time, and they constitute a part of a chorus. The play takes its name from an expressed wish of Mrs. McGinley, whe wishes her husband to have one hundred wives so that she can bess over them all—she and her brave and good natured husband are new converts, and she does not want to be "the first, last and only wife of a one-horse saint." The plot is as follows: McGinley and Miss are new converts. does not want to be "the first, last and only wife of a one-horse saint." The plot is as follows: McGinley and wife became Mormons, just for fun, the lady having the object stated above. Mrs. Andrews joined the order because she was a fool, and her daughter Elsie Bradford, joined to oblige her mother. But here comes the trouble. Elsie has a child who is alive and a husband (a Gentile), who is supposed to be dead, but who turns out to be alive too and not drawned as had been reported. Elder Bezum wishes to take Elsie as one of the wives of his bosom; she refuses, and meanwhile Bradford appears, and she is about to rush into his arms when he stops her, and informs her that he believes she joined the Mormons, con amore. Then he shows a letter which some one had forged, she explains; and he takes her to his arms. she explains; and he takes her to his arms. This, however, does not settle the matter, as Elder Bezum is determined to marry her; but McGinley, at the instigation of his wife, marries her himself, in order to euchre the but McGinley, at the instigation of his wife, marries her himself, in order to enchre the Elder, and intending afterwards to hand her over to her Gentile husband. This husband has been hunted down with rifles, till in trying to escape he has a fearful fall from a cliff; but, of course, he is not killed. Elder Bezum, proclaims to the brethren that Elsie's marriage to McGinley is null and void. As McGinley is an Apostate, and just as all seems to be going wrong again, in walks the seems to be going wrong again, in walks the Gentile husband, backed by United States troops and the good old flag, and that settles it. Then the child of the happy couple is drawn forth from the Chinaman's washee basket, and all ends well.

One Hundred Wives is an unqualified

cess because the interest of the story is well

kept up, the scenery beautiful, and the action good throughout. There is the Mormon Temple, Salt Lake City, a scene in the mines, and other artistic pictures. Ada Gilman, who played Mrs. McGinley, was simply perfection. She is about as tall as a stick of mint candy, and De Wolf Hopper, who played McGinley, is as tall as a pine tree, and when these two were on the stage even alone, so excellent were both that the andience were more than delighted. Georgie Drew Barrymore, as Elsie, seemed to be nervous under the disadvantage of the first night of a new play, but in certain scenes she was very good. John Ince was funny as the Chinaman, William Harris was very strong as Bradford, and Little Vivia Ogden made quite a hit as little Bessie. One Hundred Wives is a big success, and will run for three weeks.

Chestnut Street Opera House (G. K. Goodwin, lessee and manager: J. Fred Zim-

weeks.
Chestnut Street Opera House (G. K. Goodwin, lessee and manager; J. Fred Zimmerman, associate manager): Two Nights in Rome; 18th two weeks, Around the World; Deacon Crankett Nov. 8.
Walnut (George K. Goodwin, lessee and manager; S. F. Nixon, assistant manager): Lotta played to crowded houses all last week, she and Maud Granger being the only attractions which could draw large audiences notwithstanding the political excitement. Lotta played Nell and the Marchioness. As Nell she is downright poor; in fact, she can not do pathos at all. But as the Marchioness she is almost inimitable. I say almost because Miss J. Porter's Mrs. Giniwin strikes me as being quite as good as Lotta's Marchioness. W. H. Wallis as the old Grandfather, C. H. Bradshaw as Dick, and P. A.

me as being quite as good as Lotta's Marchioness. W. H. Wallis as the old Grandfather, C. H. Bradshaw as Dick, and P. A. Anderson as Quilp, were exceedingly good. Lotta 18th, one week; 25th, Rice's Bijou Comic Opera co. in Ages Ago and Charity Begins at Home.

Chestnut (Charles S. Morley, lessee and proprietor; William H. Daly, manager): Bartley Campbell's Matrimony last week to very poor business. Campbell ought to write some new plays or he will lose his laurels. Van the Virginian and Matrimony will not begin to do. This week, Mr. and Mrs. George S. Knight in Otto. 25th, Sol Smith Russell.

Park (George K. Goodwin, lessee and man-

Smith Kussell.

Park (George K. Goodwin, lessee and manager): Mountain Mystery to the smallest kind of business. 18th one week, Wiliie and co. in Dreams; 25th, C. D. Hess,

Magic Slipper.
Wood's Museum (George Wood, manager):
London Assurance and A Scrap of Paper, to
light business. This week, Led Astray and
Chimney Corner.
Academy of Music (T. B. Pugh, manager):

Chimney Corner.

Academy of Music (T. B. Pugh, manager):
Nella F. Brown recited on the 18th, and the
Hon. Thomas Hughes (Tom Brown) will lecture on 21st. 28th, Joseffy, the pianist.
National (Lawrence Monroe, lessee; T. F.
Kelly, manager): J. Z. Little in Nuggets
last week, to pretty good business. The
piece is made up from My Partner, Van and
M'liss, and the mixture pleased the audience
very much. Before the play, Maurice Heppard appeared in Our Boyhood Days, and
Ella Wesner in her specialty, and both were
warmly received. This week, J. B. Studley in Scamps of New York. The scenery
will include a view of the H. R. R. station,
Brooklyn bridge, and a concert scene on the Brooklyn bridge, and a concert scene on the Bowery.

ns: John Burke, who has been connected with Bartley Campbell as business manager since the time when the Campbell boom set in, has severed his connection with Mr. in, has severed his connection with Mr. Campbell, and 'tis a pity, too, for the dramatist owed much of his success to Mr. Burke's management. Mr. Burke is now enjoying his ease at the Girard.—Ralph Delmore, of the Agnes Leonard co., left Philadelphia last Sunday for Bostou, where he will play at the Howard Athenaeum, with J.Z.Little, and will rejoin the Leonard co. after election.—Charley Wing received four telegrams last Saturday, from managers, tendering engagements. He declined them all, and from his mysterious smile, when I asked him why he had done so, I judge that he sees a very fat squirrel up a fifth tree and prefers it to either of the other four.—The North Broad is being torn down. The South Broad, as per advertisement in Mirror, will be opened Nov. 8th, as a stock theatre, under the management of Leonard Grover and Jay Rial.

Olympic Theatre (Charles Spalding, man-ager): It would seem that Messrs. Robson and Crane have no necessity to freshen up and Crane have no necessity to freshen up their repertoire, so favorably are their familiar pieces received everywhere. Sharps and Flats can scarcely be termed a novelty, as it had successful runs in St. Louis, Chicago, and other cities last season, and ranks in popular favor with Our Bachelors ranks in popular favor with Our Bachelors and The Dromios. It was again presented on the 10th inst. to a house filled to repletion and business has continued good, There has been but few changes in the co. since last season. Mr. R. J. Dillon replaces Mr. Fraser Coulter well, and Messrs. A. S. Lipman, John Marble, A. M. Burbeck, J. E. Ambrose, Misses Agues Proctor, Alicia Robson, Nellie Boyd, and Mrs. Mary Myers, are as clever as ever in their parts. 17th, Denman Thompson will open in the undying Whitcomb. Whitcomb

Whitcomb.
Grand Opera House (John W. Norton, manager): Thomas W. Keene in a round of legitimate characters. 18th, Maginly comb. appear in Deacon Crankett.
Pope's Theatre (Charles Pope, manager):

Mrs. Alice Oates is reviving memories of the time when she was the brightest and most popular light cantatrice and burlesque

most popular light cantatrice and burlesque actress on our stage, and not for several years has she done such excellent work as is evidenced in Long Branch. 18th, the Comley-Barton comb. appear in Lawn Tennis.

Theatre Comque (W. H. Smith, manags): A good show has been given at this establishment all through the season. Commencing well, Manager Smith has increased the attractions each week, and nothing "stale or unprofitable" is allowed to appear. Business has consequently been large and remunerative.

nerative.

Items: H. B. Phillips, agent for Tom Keene, worked up the business well for his star in St. Louis. There was some talk about the first house being "papered" extensively. — Gen. John A. McDonald is announced to lecture at Mercantile Library Hall.—John W. Norton went to Chicago on the 11th, to see Mary Anderson through her engagement in Garden City.—The wearisome litigation over Ben De Bar's interest in the opera house is begun again in the courts: ntigation over Ben De Bar's interest in the opera house is begun again in the courts; plaintiff claims \$20,000.—Both Esher's Alhambra and the Globe Theatre are doing a fair share of business, with variety and sensational drama.—The Chimes of Normandy, given under the auspices of the Young Men's Hebrew Association at the Grand Opera House, 10th inst., was a fine success.—Alice Oates and her co. move from Pope's to the Opera House for a common form Pope's to the Oates and her co. move from Pope's to the Opera House for one night only, on the 17th, giving Long Branch.—Pope's Theatre will be occupied by a German co. on Sunday evenings to the close of the season.—Mortimer has his magical seances at the Pickwick

I neatre.—McManus' camera obscura is one of the attractions of the town.—Digby V. Bell, of the Lawn-Tennis party, is one of St. Louis' favorite comedians.—Messrs. H. W. Montgomery and George W. Ryer are both in town working up the interests respectively of the Lawn-Tennis and the Deacon Crankett cos.

New Orleans.

Academy of Music (David Bidwell, propri etor): Barlow, Wilson, Primrose, and West's Minstrels have been doing a fine business etor): Barlow, Wilson, Primrose, and West's Minstrels have been doing a fine business during the week. The troupe is considered here one of the best. The favorite of the troupe is the funny George Wilson. Cal. Wagner is an old-time favorite, and with the ever-popular Milt Barlow was heartily welcomed. This party can always feel assured of a hearty welcome in the Crescent City. 10th, Frank Mayo begins a week's engagement and sure to do good business. Bartley Campbell's Van the Virginian will be played first three days and Frank Murdock's picturesque Davy Crockett will fill out the week. 24th the New Orleans favorite Gus Williams will visit us for a week.

St Charles Theatre (David Bidwell, proprietor): This house will open on 31st with Tagliapetra's Grand Italian Opera co., who play a week's engagement previous to the arrival of Alice Oates and co. Nov. 7.

Grand Opera House (Thomas A. Hall, manager): The opening date is 25th, and the Emma Abbott Opera co. will precede the previously advertised Criterion Comedy co. Miss Abbott has fallen into the habit of opening her engagements here with The Bohemian Girl. If she commences her season with any other opera it will be quite a novelty and probably an attraction.

son with any other opera it will be quite a novelty and probably an attraction. The Arena: W. C. Coup's New Consoli-

The Arena: W. C. Coup's New Consolidated shows will arrive here Sunday morning 17th, give a grand street parade in the afternoon, and at night inaugurate a

the afternoon, and at night inaugurate a nine day's engagement.

Items: In the list of the Abbott co. forwarded here the name of Zelda Seguin (Mrs. Wallace) is not mentioned. The lady is a daughter of Mr. A. P. Harrison, one of our most popular and highly esteemed citizens, has hosts of friends here, and is socially and artistically a favorite.—Advices from St. Louis tell us that Cal. Wagner of the Minstrels is likely to head a party of his own next season.—Our French Opera House is announced to open Nov. 12 for a four month's season, with M. de Beauplan's troupe.—Man ager Bidwell is satisfied that his new St. season, with M. de Beaupian's troupe.—san ager Bidwell is satisfied that his new St. Charles Theatre will be the handsomest place of amusement in the country.—Manager Hall is expected about 20th. His attention is needed about the front of his house, and he should hurry home.

Alabama.

MONTGOMERY.

Montgomery Theatre (Prof. Tannenbaum, manager): Fay Templeton 8th and 9th, to moderate business. Frank Mayo comes

Arena: Sells Brothers' Circus and Menag-erie 12th, to large performance. Very good.

California.

Willard & Fletcher, Royal Illusionists, open at the Metropolitan, 25th.

Connecticut.

Roberts' Opera House (W. H. Roberts, manager): D'Oyly Carte's Pirates of Penzance co. 11th, to good business. The opera was splendidly rendered. 12th, Frank Chanfrau gave us Kit, and succeeded in drawing a fair house. Rice's New Evangeline co. occupied the boards 13th, and had a large audience; 14th, brought Fun on the Bristol, played to moderate business. The Boston Ideal Opera co. two nights, 18th and 19th, in Fatinitza and Pinafore. This co. are great favorites here though they have not appeared since Marie Stone and Tom Karl have been added to their forces, and considerable curiosity is evinced to hear considerable curiosity is evinced to hear them in the roles made familiar by Miss Beebe and Mr. Fessenden; 20th, George Holland in Our Gentlemen Friends; 22d, Rev. Mr. Spalding in his second illustrated lecture on Rome.

New National Theatre (J. K. Newton, manager); The attractions at the Opera

manager): The attractions at the Opera House and the outside parades tended to keep down business, though the week aver-aged very well. Departures: Orndorff and McDonald, Kitty Sharpe, Frank Jones and Alice Montague to New York.

Wilcox Opera House (T. H. Delavan, manager): 12th, The Boston Ideal Opera co. with Fatinitza, to the largest house of the season: 13th, Pirates of Penzance, to fair business; 15th, Rice's New Evangeline co. had a large house, and gave an excellent

WATERBURY.
City Hall: 11th, Jarrett and Rice's Fun on the Bristel, to good business; 12th, D'Oyly Carte's Pirates of Penzance co., to good house; 14th, Rice's New Evangeline, to fair

Colorado.

Palace Theatre (Ed Chase, proprietor): Booked: 18th, Lottle Gray, balladist, and Trixie Vernon, serio-comic. Mr. Montague's benefit was a grand success. He made about beneat was a grand success. He hade about \$1,000 besides fifty dollars in gold given him by Mr. Chase. The attaches of the theatre presented Messrs. Chase and Montague with an elegant ice pitcher and goblet each. This

an elegant ice pitcher and goblet each. This week's programme is a good one, winding up with Four Married Men. The Belle of Denver is underlined for the 18th.

London Variety Hall (Harry Bernard, proprietor): Jack Wade's engagement closes 16th, but he will be re-engaged on the 18th.

Items: R. S. Wires, Milton Nobles' agent, is back from Leadville making preparations for the reappearance of his co. on the 18th.—Katie Putnam's paper is on the bill boards for the 11th at the Wigwam, but a severe snow and rain storm made the place so uncomfortable that the co. left for Georgetown and Central, but will return on the 18th for their Denver engagement.—Cremona 18th for their Denver engagement.—Cremona Park Theatre and Tabor's Opera House are being pushed forward rapidly at present, and Denver will not be long without a theatre.

Denver will not be long without a theatre.

LEADVILLE.

Tabor Opera House (A. T. Wells, Jr., treasurer): Milton Nobles opened his second week here on the 11th inst., with the Man of the People, to a crowded house and has played to such houses all week. The Man of the People takes immensely. The theatre going people are sorry to see them nearing the close of their engagement.

Items: Variety business is dull, but the managers say they expect a good business soon.—The Black Crook will be again put on the boards at the Grand Central.

Georgia.

Dupree Opera House (W. H. Jones, man-

ager): Frank Mayo and co. 13th, played Davy Crockett, to fine business; Nick Rob-erts 25th.

Opera House (N. K. Butler, manager):
Frank Mayo in Davy Crockett 12th; Nck
Robert's Humpty Duspty co. 13th.
Arena: Robinson's Circus performed to
large audience 10th. Gave great satisfaction. AUGUSTA

Nevin Opera House (Frank Taunehill) in Davy Crockett 12th, to large audience. Performance good. Cooper and Stewart's Minstrels, to big business 13th and 14th, Frank Mayo 26th. B. W. P. and W's Minstrels 29th; Ada Gray comb. 30th. COLUMBUS.

Springer Opera House (F. J. Springer, manager): Nick Roberts' Humpty Dumpty troupe, greeted with flattering success. Billed: B. W. P. & W. Minstrels 22d. Booked: Thomas W. Keene and Madame Arena: Sells Bros.' Circus gave two exhibitions, both crowded. Rentz Minstrels.

Savannah Theatre: Frank Mayo in Davy Crockett, played to large audience 11th. Arena: John Robinson's Circus attracted large crowd 14th.

De Give's Opera House: Frank Mayo, supported by fair co., appeared 14th in Van the Virginian, to full house. Nick Roberts' Humpty Dumpty billed 21st for three nights; Gus Williams' Senator Nov. 2.

Kansas

Kansas,

TOPEKA.

Crawford's Opera House (Lester Crawford, manager): Mackay Sylvester's Flirtations 1st and 2d, to poor business. Abbott Opera co. fulfilled a successful engagement 8th and 9th, and matinee, with Carmen, Faust and 11 Trovatore. House packed. Lithgow James has lately been added to this co., and fills the place of the lamented Peaks. Jay Rials Humpty Dumpty, to a large house 11th. Coming: Neil Burgess in Widow Bedlott 21st. Templeton Opera co. 22d and 23d.

LAWRENCE.
Liberty Hall (J. P. Ross, agent): Sprague's Georgia Minstrels 11th, to full house. Performance severely criticised by city papers. Jay Kan's Humpty Dumpty, 12th, to crowded house, with good programme

Kentucky.

Kentucky.

LOUISVILLE.

Macauley's Theatre (John T. Macauley, manager): Gus Williams in Our German Senator 14th, 15th and 16th, to large and well pleased andiences. The play and co. gave general satisfaction. The co. is the same as last senson with the addition of two new members. Emily Bigelow and Emma DeYoung. The central figure was Mr. Williams as the Senator; his German dialect is perfect while his songs and sayings did him the highest credit, and were highly appreciated by the entire audience. Booked: 21st, 22d and 23d, Mackay-Sylvester co: in Our Flirtations; 25th, 26th and 27th, Comley-Barton Lawn-Tennis comb.

Opera House (William A. Warner, manager): Mitchell's Pleasure Party 11th, 12th and 13th, in Our Goblins, to fair business. The election was against them, and the co. was crippled by the illness of William Gill, who did not act with his usual vim. To cap the climax, on Tuesday night Emma Carson, a pleasant member of the co., was taken suddenly ill, and was removed to her hotel in a fainting condition. This misfortune had a damaging effect on the co. although Elinor Deering doubled the part on short notice in a creditable manner; 25th, week, T. W. Keene.

Knickerbocker (Nellis Borden, proprietor;

Knickerbocker (Nellis Borden, proprietor; Billy Baker, director): A fine show the past week, to the usual large business, the best part of the previous week's co. being retained,

week, to the usual large business, the best part of the previous week's co. being retained, in addition to twelve new faces. 18th, Emma Wells, Jenny Ray, Debby Richling, Marlowe and Starrin, Crosby and Martin, Frank Durell, Carl Hertz, Winona Bridges; retained, The Leons.

Buckingham (James P. Whallen, lessee; John Morrissey, director): A sensational show and a long variety bill, to fair business, was the programme the past week. Departures 17th: Louise Garland, Billy Wolf, Prof. Sawyer, Davenport Bros., Grace Garland, George McAulev. Arrivals 18th: William Sparks, Minnie Kaye, Dick Mack, Minnie Sparks, and the Four Diamonds.

Items: The Louisville Industrial Exposition closes a seven weeks' prosperous season 23d. Col. E. A. Maginnis and Major E. W. Hays are to be congratulated for the able and efficient manner in which they conducted it.—T. W. Browne, advance agent for Mackay and Sylvester, was in the city 14th.—Manager Borden, of the Knickerbocker Theatre, has refused to admit "free gratis" the members of our local press brigade. Theatre, has refused to admit "free gratis" the members of our local press brigade, excepting those of the Commercial and Post. - H. C. Davis, an old prompter, formerly at Macauley's Theatre, arrived home 13th. He has lately been connected with the Stutz Dramatic co. as stage manager. He reports the co. as doing good business in the small towns of Illinois and Indiana.—George Fredtowns of Illinois and Indiana.—George Fredericks, a local author, has formed a co. of novices here, and left 14th for the moonshiners' haunts. He will present The Outcast, a temperance drama.—Manager Mitchell, of Our Goblins, telegraphed Wednesday morning to Boston for Dora Willey to join him in Indianapolis, to take the place of Emma Carson, who is lying sick in this city. The latter is being well cared for by friends. LEXINGTON.

Opera House (R. B. Marsh, manager): 13th, Opera House (R. B. Marsh, manager): 13th, Rial and Draper's Ideal Uncle Tom co. performed to crowded house; 15th and 16th, Agnes Wallace Villa comb. to small houses. Louise Sylvester in Our Flirtations 23d; Herne's Hearts of Oak and Gentleman from Nevada unable to get dates this week, will return later in the season.

owensboro.

Grand Opera House (A. Hill & Co., proprietors): The Globe Comedy co., under Ed Clifford, opened 11th for week. Co. excellent and business good.
Items: The Original Kentucky Minstrels have organized.—W. W. E. Beers now presides in the box-office of the Grand Opera

Indiana.

Grand Opera House (J. B. and G. A. Dickson, managers): Gus Williams in Our German Senator to good business 11th, 12th, and 13th. The entertainment was greatly enjoyed by all present, and Mr. Williams enjoyed by all present, and Mr. Williams played in his usual happy style. Booked: Our Goblins 18th, 19th, and 20th; also week of Oct. 25, Willie Edoum Sparks.
Grand Opera House (Will E. English, manager): Lawn Tennis closed a successful run of three nights on the 16th. The scenery and stage appointments were good, the

eo. unusually strong and attractive. Booked: Thomas Keene in Richard III. and Hamlet 20th, 21st, 22d, and 23d. 25th, Rial

& Draper's Uncle Tom's Cabin.
Park Theatre (J. B. and G. A. Dickson,

Park Theatre (J. B. and G. A. Dickson, managers): Closed past week. 22d and 23d, Taghapietra's Italian Opera co., with Mile. Marie Litta as the leading attraction.

Gilmore's Zoo (Will Turner, manager): Good business week ending 16th. A splendid variety show with number one talent.

Academy of Music (Fred Pelton, manager): The programme of the past week was far superior to the Tillie Graham Kickers, and as a consequence good audiences have been as a consequence good audiences have been the rule. The week just closed gave a strong variety show. The coming week will strong variety show. The coming wandd Pauline Ames, The Murray, etc.

Green's Opera House (William Green, manager): 12th, Collier's Banker's Daughter, to a crowded house. Billed: 18th to 24th, F. G. White Comb.

Kokomo Opera House (D. Y. McNiel, manager): Rial & Draper's co, comes 18th with Uncle Tom's Cabin. Crane's Comedy co, is booked for 29th.

Tipton Opera House (D. Y. McNiel, manager): Crane's Comedy co. will appear

Frankfort Opera House (D. Y. McNiel, manager): Crane's Comedy co. 28th.

Opera House (C. E. Hosford, manager):
Collier's Banker's Daughter 13th, to large
audience; Our Flirtation comb., to fair house,
14th; William C. Mitchell's Pleasure Party
in Our Goblins 15th. Booked: Agnes Robertson 20th; Rial & Draper's Uncle Tom
comb. 22d and 23d.

Phillips Opera House (N. S. L. Watts, manager): Haverly's Colored Minstrels 14th. Item: Thomas F. Shea, agent Robson and Crane, in town 11th.

CRAWFORDSVILLE. Opera House (D. McCelland, manager): Gulick & Blaisdell's Attraction No. 2, 6th; Mackay-Sylvester co. 13th, to small house; Rial & Draper's Uncle Tom comb. billed ex tensively.

LOGANSPORT Dolan's Opera House (George W. Fenden, manager): Rial & Draper's Ideal Uncle Tom's Cabin co. billed for 20th.

LAFAYETTE Grand Opera House (F. E. D. McGindley, manager): Mackay's Flirtation Party 12th, to a well-filled house; Mitchell's Pleasure Party 14th, to good house; Collier's Banker's Daughter 15th, to large and fashionable

EVANSVILLE.

Opera House (Thomas J. Groves, manager): Collier's Banker's Daughter opened the season 12th, to a large audience, with new

and splendid scenery.
Coming: Tagliapetra Italian Opera co.
with sixty performers open 25th, for one night.
John T. Raymond 29th.

Illinois.

BLOOMINGTON.
Opera House (Tillotson & Fell, managers):
9th, Mackay-Sylvester co. in Our Flirtations,
to a good house; 14th, Denman Thompson to
the largest house pecuniarily ever shown to

the largest house pecuniarily ever shown to in this city.

Durley Hall (George Smith, manager): Hop Scotch 15th.

Items: Messrs. Tillotson & Fell have closed a contract with John Thompson to play him over their circuit, which will include some twelve towns. Mr. William Eversole acts as their general agent. They have also closed a contract with Miss Lilian DeGarmo, dramatic reader, who made such a success last matic reader, who made such a success last season through Illinois, for one year, and all contracts will be made by them.—Mr. Blais-dell of the Gulick-Blaisdell attraction met the Hop Scotch co. here, his manager having left the co. in the lurch.

DANVILLE.

Lincoln Opera House: Mackay & Sylvester comb. in Our Flirtations 11th, small house. Collier's Banker's Daughter 14th, played to make the conditionable audience. Joe Mura large and fashionable audience. J phy 30th; John T. Raymond Nov. 1.

Items: Mr. Muskay, the manager, struck a snag in the shape of an utterly incompetent orchestra, which he had to dismiss, and rely on his leader and pianist alone. Troupes desirous of good music must bring it with SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, nanager): Hop Scotch, Gulick-Blaisdell's manager): Hop Scotch, Guluk-Blaisdell's co., appeared 12th, to light business. Den Thompson in Joshua Whitcomb comes 16th. Adelphi Theatre (W. H. Laird, proprietor): Business light during the week. No change in co.

Opera House (P. A. Marks, manager): The Gulick and Blaidell attraction, in Hop

The Gulick and Blaidell attraction, in Hop Scotch, 11th.

Items: Dr. P. A, Marks has issued an attrative little programme for the Opera House, entitled the Dramatic and Musical Mirror. Messrs. Bruno and Buckley joined the Hop Scotch co., here replacing Lester and Williams who severed their engagement at Hannibal, Mo. T. W. Keene cancelled his date 18th. Booking: John T. Raymond in Col. Sellers, My Son, 22d, 23d: Sprague Minstrels, 26th; Leavitt's Comedy co., 30th.

Moore's Opera House (W. W. Moore, manager): Booked: Miss Sherwin's Rochelle comb. 20th and 21st; Little Elia the Musical Prodigy 26th; Collier's Banker's Daughter Nov. 3 and 4; Leadville Gigantic Specialty co. 6th: Mary Anderson 11th; Kendall comb. 19th and 20th; Barlow, Primrose & West's Minstrels 22d; Mile's Juvenile Operaco. 26th

Academy of Music (William Foster, man-

Academy of Music (William Foster, manager): Booked: Georgia Minstrels Nov. 1; Katie Putnam 2d, 3d and 4th; Milton Nobles 10th and 11th.

CEDAR RAPIDS.

Opera House (C. G. Green, manager): Coming: Jay Rial's Humpty Dumpty comb. 19th; Hill's All the Rage 22d; Harry Witter 30th. BURLINGTON.

12th, John T. Raymond in Col. Sellers to a small house. 13th, All the Rage, to a small house. Splendid co. Miss Susie Winner completely captured the audience. 14th, 15th, 16th, Forbes Dramatic co.

FORT MADISON. The Forbes and Colton comb. played True Devotion to crowded house, giving good satisfaction.

Dohany's Opera House: Rochelle comb. billed for 18th in the play of Ingomar. Katie Putnam 29th.

Academy of Music: Variety performances to fair business.

DAVENPORT.
Burtis Opera House (Howard Burtis, man-

ager): 9th, John T. Raymond, moderate bix; 12th, Denman Thompson to fashionable audi-

opera House (G. D. Scott, manager): All the Rage billed 21st; Jay Rial's mammoth Humpty Dumpty and Transatlantic comb., 22d and 23d; Den Thompson 29th, under the auspices of the Young Men's Library Association. ciation.

Maine.

De pre par son lots

receithe low two Bis Die

PORTLAND.

City Hall: 16th, two performances Major Pond's musical comb., consisting of the Spanish Students, under the maragement of John G. Magle, and the Webber Quartette, Isabel Stone, soprano and Alfred H. Pease, pianist. The entertainment was artistically and the audiences though small

pianist. The entertainment was artistically a success, and the audiences though small, were enthusiastic.

New Portland Theatre: 15th and 16th, Abbey's Humpty Dumpty and Tyrolean Warblers, to fair business. The co. 18 a good one. Booked: 21st, The Originals in Evangeline; 22d and 23d, Fun on the Bristol.

Massachusetts.

Music Hall (George W. Heath, manager):
Aldrich and Parsloe's My Partner comb.
came the 16th, to crowded house, under the
management of Thayer, Smith and Moulton. management of Thayer, Smith and Moulton. It did not take with the audience as much as Bartley Campbell's Galley Slave, which I think is a better and stronger play. Booked: The McGibbeny Family, in Manager Heath's Concert Course, Nov. 3d.

Theatre Comique. This cosy little temple of the drama, after a six weeks' existence under the management of Charles S. Whiting, has now closed its doors to the amusement public. It has been rather unfortunate since it was opened. A new play, by

nate since it was opened. A new play, by C. W. Dable, the scene painter of the estab-l shment, called the Vigilantes was presented 12th, to a small house. It was expected that the Vigilantes would meet with electrical success, but it has gone up for some time. The theatre has been sold to W. B. Gifford, of this city, for \$3,500, who will remodel, and let it for lodge purposes, in the spring. It is rumored that Whitney will open it

again until spring.

Items: The show business will be rather quiet now until after the election.—The Mirror is increasing in circulation rapidly.

WORCESTER. Music Hall (R. M. Reynolds, manager): George Edgar and co. gave a well balanced presentation of King Lear, to a small audience 16th. He returns 19th and 20th, playing Othello and Richelieu; 18th, Fun on the Bristol, to a fair house. Booked: Boston Ideal co. 21st and 22d in Pinafore and Fatinıtza.

HAVERHILL. Oct. 11, My Partner co. appeared here to a large and enthusiastic audience. The play is excellent and the acting fine. 15th, a political demonstration interfered greatly with the business of Harry Miner's Rooney co. They gave a fine variety show, to light business. Royked: 28th April Paylor in Wilsoness.

Booked: 28th, Annie Pixley in M'liss. LOWELL. Music Hall (Emery & Simons, lessees):
13th, Pat Rooney comb. played to a large
audience. 14th, Tony Pastor, to a packed
house; the three Rankins, Flora Moore, and
the Four Eccentrics deserve special mention.

19th, Abbey's Humpty Dumpty and Tyro lean Warblers, followed by George Edgar. Huntington Hall: 20th, the Boston English Huntington Hall; 20th, the Boston English Opera co. in Fatinitza. 28th, Barnabee Concert co.; Nov. 10, Prof. J. W. Churchill; 17th, Germania Orchestra; Jan. 5, Schubert Concert co.; 12th, N. Y. Criterion co. in Freaks; 19th, Prof. S. S. Bloch and Miss Janie Savage in readings; 26th, the Temple Quartette Glee Club; Feb. 2, Rev. O. H. Tiffany; 9th, Rev. R. Thomas; 16th, Prof. C. A. Pitkin—subject, Torpedo Warfare.

GLOUCESTER. Jarrett and Rice's Fun on the Bristol 20th; Annie Pixley in M'liss 26th. The Cape Ann Scientific and L. Association are to announce a course of lectures.

TAUNTON.

Music Hall (White Bros., proprietors):
The Boston English Opera co., under Thayer,
Smith & Moulton, in Fatinitza the 13th,
to a large and fashionable audience.
Booked: Abbey's Humpty Dumpty 27th;
George Edgar Nov. 18th; My Partner, under
Thayer, Smith & Moulton, 23d.

SALEM.

Mechanic Hall. Pat Rooney's comb., 12th, to a good house, with a fair show. Tony Pastor came 15th, to good house also, and gave great satisfaction. Smith and Moul-ton's Boston English Opera co., appeared 15th, and gave an excellent performance.
Items: Bennet and Moulton's Juvenile
Pinafore co., closed at Hingham, Mass., 15th.
until after the election. Wambold and Watson's Dime Show show open for one week.

SPRINGFIELD. Opera House (W. C. Lenon, manager): Opera House (W. C. Lenon, managery-Rice's New Evangeline 12th. Good business. George Edgar in King Lear 15th, to light business. Fun on the Bristol 16th, to big business. Coming: Ideal Opera co. in Fatinitza 20th; Our Gentlemen Friends 22d.

Michigan.

NILES.
The Murray-Ober Comedy co. at Paw Paw and Marshall, Mich., 18th to 24th.
Peak Hall (S. M. Finley, manager): The Murray-Ober Comedy co. played 13th, to a light house. light house.

YPSILANTI. Tony Denier's Humpty Dumpty 11th. Good show—big house. Coming: J. R. Polk in A Gentleman from Nevada 19th; Gill's Goblins 23d; Jane Coombs 28th GRAND RAPIDS.

Powers' Opera House (W. H. Powers, manager): Joe Murphy played Kerry Gow 9th, to good business. Leavitt's Specialty co. appeared 15th, before a large audience; C. L. Davis, 16th. Booked: 19th and 20th, Collier's

Banker's Daughter co.; 22d and 23d, Holman Danker's Daughter co.; 22d and 23d, Holman Opera co.
Smith's Opera House (W. B. Smith, manager): Good houses during past week.
Item: Our Common Council refuses to grant W. B. Smith a license to run his opera house. Manager Smith, however, continues to keep his place open — consequently is arrested—pays his fine, and is discharged.

Union Hall (J. Chase, manager): Chas. L. Davis billed 21st; B. Macauly, Messenger from Jarvis Section Nov. 2d.

JACKSON. Opera House (George A. Stevenson, manager): Jane Coombs, in Romeo and Juliet, to a large house.

ADRIAN.

Opera House (Charles Humphrey, manager): Jane Coombs and co., under the management of George Stevenson, 14th, to a good

house. 18th, J. B. Polk in A Gentleman From Nevada, to excellent business. Item: G. W. Stevenson of Jackson, Mich., gow handles a number of first-class cos.

Whitney's Grand Opera House: Tony Denier and his jolly Humpty Dumpty comb. presented their new version of that well-worn pantomime to the largest houses of the season 12th and 13th. This of course meant lots of money, and as the performance pleased every one, perhaps enough is said already. The reconstruction is not to be recommended as an entire success, however. The first part is dull, the second or olio is only mediocre, but the last or pantomime is un DETROIT. part is dull, the second or only incidence, but the last or pantomime is unequalled in its line. This week Haverly's reconstructed Widow Bedott comb. occupy reconstructed for the first two evenings, followers for the first two evenings, followers for the first two evenings, the theatre for the first two evenings, fol-lowed by Buffalo Bill in the Prairie Waif the

the theatre for the first two evenings, followed by Buffalo Bill in the Prairie Waif the two following nights. Haverly has C. B. Bishop as the garrulous Widow. Charles S. Dickson is back again as Fred Merriman, Nellie Peck as Mrs. Harriman, and S. E. Barrows wrestles with the sanctimonious Elder Sniffles. Bishop is a great favorite here. Detroit Opera House: Leavitt's Specialty co. appeared before good houses the first half of the past week. They gave an exceedingly good vaudeville performance. Agnes Robertson, supported by a good co., appeared three nights and a matiner, finishing the week in Arrah na Pogue, Colleen Bawn and Jessie Brown. As the heroine in the last named play she appeared to the best advantage, to those who saw her twenty or more years ago. For myself, I never have seen so charming and lovable an impersonation of Irish character as Agnes Robertson, nor a more finished actress in this line of drama. This week we are to have two nights of Italian opera by the Tagliapetra co. The repertoire is Lucia and Il Trovatore. J. B. Polk has the house the last four nights, and will give us a specimen of A Gentleman from Nevada. Next week Mary Anderson.

Items: Manager Max Redelsheimer of the

Anderson.

Items: Manager Max Redelsheimer of the Theatre Comique, has received a circular from a dramatic agent who wants him to play "a sterling, legitimate actor who wrestles with a bear."—The Coliseum is doing an immense business.—W. A. McConnell, late of McCullough's co., has resigned and is in this city for a week. He is engaged to manage a new co., playing Daly's Arabian Night.

Minnesota.

ST. PAUL.

Opera House (John X. Davidson, manager): 11th, 12th, The Leadville Minstrels (Simmons, Arnold and Ames) drew two good houses. Bookings: Gulick & Blaidell comb. (John Dillon, 15th, 16th; Hill's All the Rage comb. 25th, 26th, 27th, 28th; Colher's Banker's Daughter comb., 29th, 30th.

Items: Conley's Varieties are doing a fair business.

Missouri.

ST. JOSEPH. Tootle's Opera House (C. G. Craig, manager): Roshelle 8th, in The Countess; 9th, Ingomar; 13th, Rial's Humpty Dumpty, to very fair business.

Smith's Hall (George T. Brown & co., managers): Items: Amusements are dull and will be until after the election. The managers have inaugurated their season by refitting the Opera House. A new drop curtain and set of scenery are being painted by Prof. T. B. Harrison of Chicago.

Nebraska.

OMAHA.

15th, the Great Tragedienne Roshelle, supported by the young American Actor, H. W. Mitchell—as the bills have it—will open at Academy (D. H. Griffen, manager) for the two nights, and Saturday matines.

CARSON CITY.

Opera House (John T. Preddy, manager): has been running four nights of the week ending 9th inst. 13th, Widow Bedott comb. with Neil Burgess as the Widow, made their second appearance here to a fair house. The play is now billed as The Widow and Elder. The performance was a very smooth one The performance was a very smooth one. California Specialty and Dramatic co., under the management of John Piper, played to good houses. The performance consists of a regular minstrel first part, followed by a

New Hampshire.

Franklin Theatre (A. Stavers, proprietor): 14th and 15th, the Ideal Opera co. of Boston in Fatinitza and Pinafore to \$1,260, and an audience of our best people, who were de-lighted with the performance and the cozy theatre. Manager Stavers is determined that no place of amusement in this city shall outvie him in the rates to companies who wish to play here wish to play here. MANCHESTER.

Smyth's Opera House (A. D. Stark, manager): The Ideal Colored Musical co. gave a fine entertainment 12th. Abbey's Humpty Dumpty co. came 14th, to a fair house, and gave a good show. Duprez & Benedict's Minstrels billed for 25th.

White's Opera House (H. Hobbs, manager): Abbey's Humpty Dumpty to a fair

Coming: 21st, Harry Miner's Rooney comb.; 22d, George Edgar's Shakespearean co. in Richelieu; Nov. 1, Duprez and Benedict's Minstrels; 12th, Buffalo Bill; 25th, Pitman's Jollities comb.

New Jersey.

New Jersey.

New Jersey.

Newark.

Park Theatre: 13th, A. P. Burbank, recitations, to a good house; 14th, 15th, 16th, Willie Edouin Sparks co. made a great hit with Dreams. The fun and nonsense of the piece was greatly appreciated by large audiences, who testified their entire approbation of the entertainment. Booked: 22d and 23d, Jos. H. Koune as Rip VanWinkle.

Grand Opera House: 11th, 12th, Joseph Jefferson played Bob Acres in The Rivals, to appreciative audiences. There were traces of Kip running through his personation here and there, but his general rendition of the part was good and new. He was supported

part was good and new. He was supported by an excellent co. of the solid and reliable

type.
Mulberry Street Theatre: 18th and week,
The Drama Hofer the Tell of the Tyrol, and

Variety olios. Waldmann's Opera House: 18th and week, Leah the Forsaken. Varieties, T. M. Henger, Jennie Engel, Raymond Murphy and Joe

New York.

Leland Opera House: Prof. Hermann, as-

sisted by Mlle. Addie, The Lorrellos, and the Onfri Brothers, drew good houses during the past week. 18th, Corinne Opera co., week; 25th, week, Herne's Hearts of Oak. Martin's Opera House: 22d and 23d, Lin-

gard Burlesque co.
Tweddle Opera House: 14th, Joseph Jefferson and co. in The Rivals, to the largest and most fashionable house of the season.
Wood's Novelty Theatre: Crowded houses.

Wieting Opera House (Phil H. Lehnen, manager): George B. Herrick's benefit, 15th, was fluancially a success.

Items: Our Gentlemen Friends played in

Rochester and Utica during the past week, but skipped us.—Mrs. Candee, who was the organizer of the Candee Juveniles of last season, is organizing a co. of ten "kids," who will present a mailed by transgeneral last of the condition of the condi will present a musical extravaganza called Stranded, by H. A. Smith, editor of one of the Syracuse papers.—There is an effort on foot to get Sallie Reber (who was the Mabel in Pirates "A" co. of last season) to sing with a concert co. in a series of concerts here dur-ing January.—Mrs. Florence Rice-Knox is coming.

KINGSTON. Sampson's Opera House (Philip Sampson, manager): May Fisk's English Blondes 15th.

Music Hall (Cornelius Burhans, manager): Closed for two weeks. I understand that Manager Burhans gives up the management next month. We shall be sorry to lose him, but hope the next lessee will put in the much needed repairs.

Grand Opera House (Joseph Gobay, manager): Frank Frayne and co. appeared in Si Slocum 14th, 15th and 16th, and did a fair business. The play represents life in the Far West, and gives Mr. Frayne an opportunity to exhibit his wonderful skill as a marksman. 18th, Schenck Family gives a concert.

The advance agent, Manager Gobay of the Grand, has made some additional and very much needed changes in the at taches of his house.—Mr. Ed Hamilton is in charge of the door to the dress circle at the Academy.

Ward's Opera House (G. R. Ward, manager): Booked: 20th and 21st, Thorn and Darvin, Royal Illusionists; the grotesque dancers and the three Ronaldos.

POUGHKEEPSIE.
Collingwood's Opera House: Nov. 1, Aberle's Minstrels.

OSWEGO. OSWEGO.

Academy of Music (W. B. Phelps, manager): Fatinitza 15th and matinee 16th, by the Juvenile Opera co. Harry Richmond's Our Candiate comb. 28th. Tony Denier's popular Humpty Dumpty co. 30.

Item: Wilkinson's Uncle Tom party passed through here 15th.

Griswold Opera House: Joseph Jefferson as Bob Acres in The Rivals 15th and 16th, to large houses. Herrmann 18th, 19th, and 20th.

Rand's Opera House: D'Oyly's Cartes Opera co. in Pirates 18th and 19th. Grand Central: Ten new variety artists.

HORNELLSVILLE.
Shattuck Opera House (Dr. S. E. Shattuck, manager): Oliver Doud Byron 11th, to fair business. The co. gave entire satisfaction.
13th, Frank J. Frayne in Slocum, small

ONEIDA.

Conroy's: 14th, Mme. Rentz's Minstrels, to a very large audience. Coming: 20th, Baird's Minstrels; 26th, Mrs. Florence Rice-Knox, with Christian Fritach, tenor; Franz Rem mertz, baritone; and Carl Walter, pianist and accompanist, will give a grand concert. 19th, Juvenile Ideal Opera co., in Fatinitza.

Dera House (W. E. Bardwell, manager):
Frank I. Frayne, 11th and 12th, in Si Slocum,
to poor houses. Ford & Denham's Pranks
comb., 13th and 14th, to fair business. Close
season in Williamsport, Pa., 16th, until after
election. C. L. Graves' Four Seasons comb.

BATAVIA Opera House (John Dellinger, manager):
Mme. Rentz's Minstrels, 21st.
Item: The Harrington comb. succumbed,
after playing two nights to poor biz.

JAMESTOWN.
Allen's Opera House (A. E. Allen, manager): 11th, Fisk Jubilee Singers appeared, to good house. The Dalziel-Lingard Burlesque co. billed for the 18th. BUFFALO.

Academy of Music (Meech Bros., propritons): The past week the attraction has been George Hall and co. in Our Gentlemen Friends. The piece is one that possesses some fine phases of domestic life, presented in an interesting and somewhat instructive in an interesting and somewhat instructive manner; but the play is hardly strong enough to prove a paying attraction for an entire week, and the audiences have only been small. This week we are to have Laurence Barrett in a round of his strongest characters. The following week Mr. and Mrs. George S. Knight appear in Otto, A German, for three nights and matinee; and for the balance of the week Lotts will test the canacity of the house.

nights and matinee; and for the balance of the week Lotta will test the capacity of the house. The Adelphi (Joe Lang, manager): During the week the attendance nightly has been first-class. Miss Rose Goodall, a pleasing actress appeared in her play The Prairie Fower, which abounds in thrilling scenes and pleasing tableaux, well presented. An excellent variety olio together with the dramatic performance by the stock company make one of the strongest bills offered this season.

Griswold Opera House (S. M. Hickey, proprietor): Joseph Jefferson in the Rivals, to large houses, 15th, 16th, and matinee. Both star and co. were received with applause, and had the liberal patronage of our most cuitivated theatre-goers. 18th, 19th and 20th, Herrmann, assisted by Val-Vos, Onifri Brothers and the Lovellas; 25th and 26th, Lotta. Rand's Opera House (Gardiner Rand, proprietor): 18th and 19th, D'Oyly Cartes; London Opera co. in Pirates of Penzance, to fair houses. The principals were excellent, and the choruses finely rendered.

houses. The principals were excellent, and the choruses finely rendered.
Grand Central Theatre: Variety, Devoy Sisters, Maggie Blake, Charles Redmond and Thomas Brothers, opened 18th, in the sensation drama Molly Maguires.

Items: Eunice Goodrich commenced the season at Gould Hall, Ballston, 18th, to a good house, in Zizi; or, The Cripple's Love.

—Julie Coventry, late of All the Rage co., is in town.

Opera House (L. G. Hanna, manager): The Two Cadis attracted fair and well-pleased audiences 11th, 12th and 13th. Hickey's Flock of Geese appear 18th, for one week; The Tourists 25th. Academy of Music (John A. Ellsler, man-

ager): The Agnes Robertson comb. closed a fairly remunerative three-nights engagement 13th. Arrah na Pogue was presented Monday, and Jessie Brown the two following evenings. Agnes Robertson is an accomplished actresss, and is supported by a co. which (with two or three exceptions) is surprisingly good. The Lingard Burlesque co. played Robinson Crusos and Oxygen balance of week to good houses. This co. is a faint echo of the once famed Colville troupe. It contains both good and bad material. Alice Hoskings, Fannie Wright, Roland and A. W. Mafin are the "bright particulars;" the remainder are good for little else than to fill up the stage. Harry M. Brown who does Friday, is entirely out of place and should return to the variety stage, where he evidently belongs. Dickie Lingard wears ravishingly pretty costumes. Alice Hastings is a jolly girl and a deserving favorite. With some further pruning and the introduction of a few good vocalists, the organization could be made very attractive. Frank Frayne this week in Si Slocum; Haverly's Colored Minstrels 25th.

Comique (B. C. Hart, manager): Good strels 25th.

Comique (B. C. Hart, manager): Good house last week. The following new people appear: 18th, Morlacchi in the French Spy, J. H. Browne, Frank Bell, the Ripleys, Bennett and Gardner, Varney and Debar; Oct. 25, Charles Thornton in Simon Kenton. COLUMBUS.

COLUMBUS.

Comstock's Opera House: For genuine and original old-time negro minstrels give us Haverly's black 40. A splendid audience applauded every bit of their programme 16th, from the melodious and amusing first part to the finale Brudder Bones baby. The very laughable Lawn Tennis drew good houses 12th and 13th, and was pronounced the best thing of the season. Joseph Murphy with his entertaining Kerry Gow captured the people 15th, and had a very good house 16th. Murphy has a good co. Manager Morris announces Col. Snelbaker's Majestics 20th, to be followed 21st by Tagliapietra's Italian Opera co., with Miles. Maria Litta, Anna Rossetti, Talma, Matilda Phillips; Signors Baldanza, Mgo. Talbo, Gottschalk, Fillipi and Tagliapietra in Faust.

URBANA.

City Hall (L. H. Whitehead, manager):
11th, Wallace Sisters in Minnie's Luck, to
slim house; 12th, Hi Henry's Minstrels, to
large house. The programme took im-

SPRINGFIELD. Black's Opera House (A. C. Black proprietor): Grand inaugural opening, 18th and 19th, Thomas W. Keene, in Richard III.

and Richilieu.

Items: Among the most notable features in the improvements at Black's Opra House, are the enlargement of the stage, improved arrangements of seats on the lower floor, also a sunlight dome chandelier which contains a sunight dome chandener which contains 80 gas jets and makes a beautiful effect. New scenery has been liberally supplied, and the entrance and exits made perfect. Manager Harman Tyner has removed his of-fice from the Lagouda House to corner of High and Market streets.

CHILLICOTHE Opera House (Ed Kauffman, manager): 21st and 22d, Snelbaker's Majestic Consoli-dation. Frank I. Frayne in Si Slocum Nov.

Masonic Hall (Phil Klein, manager): 22d, Frank Chanfrau as Kit for the first time in this city; 25th and 28th, Adele Paine's Dra-matic Alliance.

Opera House (W. W. McKeown, manager): 14th inst., W. C. Goodwin, to good business. TOUNGSTOWN

AKRON.

Academy of Music (W. G. Robinson, manager): N. C. Goodwin's Froliques appeared in Hobbies to a large audience. Goodwin was excellent and support good.

Item: Campbell's Matrimonial comb. booked 20 and 21 has cancelled its date and will appear later in the asset.

will appear later in the season.

Pennsylvania.

PITTSBURG.
Opera House (John A. Ellsler, manager):
Rice's Surprise Party played their first engagement in this city 11th to 16th. Good business. Revels and Horrors were given during the week. Both pieces gave satisfaction and elicited much applause. The co. is strong and evenly balanced. This week Robson and Crane will amuse us with Sharps and Flats and The Two Dromios. Oliver

and Flats and The Two Dromios. Oliver Doud Byron comes 25th.

Library Hall (W. W. Fullwood, manager):
Hickey's Flock of Geese. Business was

Williams' Academy (H. W. Williams, manager): Snelbaker's Majestic comb. played to good business last week, and gave good satisfaction.

satisfaction.

Items: John McCullough will be at the Opera House Nov. 8th, followed 15th by Leavitt's English Opera Burlesque. Mary Anderson comes Dec. 2d.—Harry Williams left for New York 16th.—Janauschek played New Greensburg Opera House 16th and 18th.

LANCASTER Fulton Opera House (B. Yecker, proprietor): 14th, The Galley Slave, to a good house. The cast includes Miss Gussie DeForrest, Mme. Marjeroni, Frank Evans, Nellie Barbour and J. B. Booth. The play is well mounted, and the performance gave entire satisfaction. All co.'s booked earlier than Nov. 2d have cancelled.

WILLIAMSPORT. Academy of Music (William G. Elliott, proprietor): 16th, Ford & Denham's Masqueraders in Pranks, reappeared to a fairsized audience, and gave entire satisfaction.

READING. Academy of Music (John D. Mishler, manager): 13th, Bartley Campbell's Galley Slave, to crowded house. The performance very good.

Item: Both houses will be closed until Opera House (William M. Shultz, mana-

ger): The Richmond Comedy co. 18th in Our Candidates. Bartley Campbell's Matrimony Music Hall (M. H. Burgunder, manager):

12th, Bartley Campbell's Galley Slave, to large audience. The piece was finely acted and well mounted, and gave general satis-

City Hall (C. Metz, proprietor): Joe Jefferson cancelled. Political excitement high. Coming: Prof. Cecil, no date.

Item: William Lofland, Mirror represen-

tative at Pottsville, has undertaken the management of a theatria! programme paper. Opera House (Wagner & Reis, managers):
Nat Goodwin's Froliques played to good business 16th. Especially well received. C. L.
Davis, large house 18th. Booked: Frank
Frayne 28th; Jack & Miller's Comets Nov.

2; and Hall's Strategists Nov. 8th and 9th. Items: Sam T. Jack and Fred Miller have organized and will produce Miller's extravaganza entitled The House Warming. The co. is to be known as the Comets, and will open its season at Oil City Nov. 2; Bradford 3d; Duke Centre, Pa., 4th; and Olean 5th.

Opera House (Frank C. Angle, manager):
Our Candidate changed booking from 18th to
21st. Masqueraders 23d.
Item: Manager Angle has discouraged all
cos. from filling dates here until after the
presedential election.

TITUSVILLE. Parshall Opera House (James Parshall, manager): The Lingard Burlesque Opera co., in Robinson Crusoe, 12th, to fair house. Oliver Doud Byron, in Across the Continent, 16th, to good business. Performance highly

POTTSVILLE.

Academy of Music (Milton Boone, manager): 13th, Bartley-Campbell's co. in The Galley Slave to a fair house.

Rhode Island.

PROVIDENCE.

Opera House (George Hackett, manager):
18th, 19th and 20th, Rice's Bijon Comic Opera
co. in the operettan, The Spectre Knight
and Charity Begins at Home; 21st, 22d and
22d, Hermann's Specialty co.; Tony Pastor
and co. appeared 15th and 16th, to excellent
business.

Low's Opera House (William H. Low, Jr. manager): Annie Pixley as M'liss supported by John B. McDonough as Ynba Bill, played the entire week of Oct. 11th, to elegant busi-

ness.

Theatre Comique (Hopkins and Morrow, managers): This house is filled every night to witness the fine show provided by the

WOONSOCKET.

Music Hall (C. H. Horton, manager):
Chanfrau in Kit, supported by the Boston
Theatre co. 14th, to good business. Booked:
Abbey's Humpty Dumpty Nov. 1.

Newport.

Newport.

Bull's Opera House (Henry Bull, manager): Rice's Bijou Opera co. appeared 14th, small audience, and gave general satisfaction. 15th, Aldrich and Parsloe in My Partner, large audience. Booked: Abbey's Humpty Dumpty and Tyrolean Warblers.

South Carolina.

CHARLOTTE.

Opera House (L. W. Sanders, manager):
20th and 21st, Adele Belgarde in As You
Like It and Twelfth Night.

Arena: Coupe's Circus comes 29th and The Great Eastern Dec. 2d.

Owens' Academy of Music (J. M. Barron, manager): Nick Roberts' Humpty Dumpty 15th and 16th and matinee, to good business. The performance gave general satisfaction. 18th, 19th, and 20th, the New York Criterion co. in Freaks will appear. Miss Adele Belgarde plays at the Academy in a few days.

Tennessee.

Tennessee.

MEMPHIS.

Leubries' Theatre (Joseph Brooks, manager): The opening of the regular season at this house took place 11th with Hoey & Hardie comb. in A Child of the State. The play was handsomely produced, and several new and appropriate sets were shown. New furniture decorations were also exhibited first time, and taken altogether the season was ushered in very auspicuously. An immense audience was present. The cast was very good. Business was excellent entire week, which proves that Memphis is as good a show town as any of its size.

Arena: Coup's circus showed on the bluff 11th to crowded canvass at each performance. Items: S. H. Robb, the live agent ahead of Gus Williams, is in town. He is a Memphis boy, and was formerly connected with the theatre here.—Samuel Harrison, advance agent of The Harrisons, left last night for Nashville.—Next week The Harrisons in Photos and Gus Williams in Our German Senator.

MURPRESSORO.

New Opera House (J. R. Osborne, manager): Coming: Ada Gray, 18th and 19th, playing East Lynne and Camille, followed by Miles Juvenile Pinafore co.

Texas. BRENHAM.

Grand Opera House: Morton and Homer's Big Four Mustrels played on 13th, to the best house of the season. They give the best minstrel show we have ever had on our

BURLINGTON.
Howard Opera House (K. B. Walker, manager): Booked: John A. Stevens in Unknown 16th. D'Oyly Carte's Opera co. in Pirates of Penzance 20th.

Richmond Theatre (W. T. Powell, mana-Richmond Theatre (W. T. Powell, manager): Criterion Comedy co. in Freaks 11th, 12th, to good houses. Adele Belgarde commenced an engagement of four nights on the 13th, to fair business. Her repertoire consisted of Ingomar, As You Like It, Twelfth Night and Hamlet. Rentz-Santley Novelty co. 18th and 19th. The Strategists balance of week of week.

Wisconsin.

Joe Emmet was to have been here, but twas willed otherwise. Madison.

Opera House (Charles Presentine, manager): John Dillon has cancelled date for 28th.

Canada.

TORONTO.

Royal Opera House (J. C. Conner, manager): 11th, Tagliapietra's Italian Opera co., one week. Fair audiences. Co. received with enthusiasm. 18th, week, Uncle Tom. Grand Opera House (A. Pitou, manager): Minnie Palmer co. played one week 11th, to good audiences; 18th, Tony Denier's co.

Shaftesbury Hall: Remenyi played to a large audience, who gave him a reception fully as enthusiastic as on his previous visit. 18th and 22d, The Original Fisk University Jubilee Singers.

Jubilee Singers.
Horticultural Gardens: Lilian Chase with readings 12th. Audience small. OTTAWA

Grand Opera House (John Ferguson, pro-prietor and manager): The Osborne Dramatic co. appeared 13th and 14th, in Kathleen Maco. appeared 13th and 14th, in Kathleen Ma-vourneen, to small audiences, and displayed little ability. Giles' Uncle Tom comb., with Lottle as Topsy, Lillian Mitchell as Eva, and Henry Mitchell as Uncle Tom, played to fair

business 15th and 16th. Abbey's Spanish Students coming 21st.

Item: Mendelssohn Quintette Club, booked 11th, did not appear.

Academy of Music (Joseph Kneeshaw, manager): 13th, Popular Dramatic co., with Enoch Arden; 16th, Tony Denier's Humpty

Holman Opera House (George Holman, manager): Tony Denier's Pantomime troupe, with George H. Adams, supported by first-class artists, 14th, to crowded house. Booked: Buffalo Bill, 25th.

Mechanics' Hall: Stella comb. 18th, in Ticket-of-Leave Man.

MONTREAL.

Academy of Music (Harry Thomas, manager): Closed. Booked: Maj. Pond's Musical comb., with Abbey's Spanish Students, 18th, 19th and 20th; Pirates of Penzance balance

of week.

Theatre Foyal (J. B. Sparrow, manager):
Bartley Campbell's Galley Slave, to very
good business. The piece was well put on
and excellently dressed, and the parts, with but one or two exceptions, exceedingly well acted. Booked: J. A. Stevens in Unknown,

acted. Booked: J. A. Stevens in Unknown, week of 18th.

Items: H. Thomas has fitted up an office for advance sales at the Academy; the office has a cosy and handsome parlor attached, where theatre business can be transacted.—Mrs. Scott-Siddons with her co. arrived by SS. Moravia, passed through by special to Toronto, where she opens on the 25th. She appears here at the Academy Nov. 1, for one week.

DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

A. M. PALMER'S FALSE FRIEND Co.: Wil-

A. M. Palmer's False Friend Co.: Williamsburg, Nov. 1.
Ada Cavendish: N. Y. City, 18, week.
Abbey's Humpty Dumpty: Lynn, Mass., 21;
Brockport, 22; Newport, 23.
Ada Gray Come.: Columbia, Tenn., 21; Pulask, 22, 23; Decatur, Ala., 25; Huntsville, 26, 27; Chattaneoga, 28, 29; Rome, Ga., 30, Nov. 1; Atlanta, 2, 3, 4.
Adele Beloarde: Wilmington, N. C., 22; Charleston, 25.

ADELE PAINE COMB.: Athens, O., 21; Circleville, 22, 23; Chillicothe, 25, 26; Washington, 27, 28; London, 29, 30; Springfield,

ton, 27, 28; London, 29, 30; Springfield, Nov. 1, 2.

Agnes Robertson: Indianapolis, 21, 22, 23; St. Louis, 25, week; Chicago, Nov. 1, week; Cincinnati, 8, week.

Alice Oates: Marshall, Tex., 25; Palestine, 26; Austin. 27, 28; San Antonio, 29, 30; Houston, Nov. 1, 2; Galveston, 3, 4, 5, 6.

All the Rage Comb.: Dubuque, Ia., 21; Cedar Rapids, 22; Marshalltown, 23; St. Paul, Munn., 25, 4 nights; Minneapolis, 29, 30; Eau Claire, Nov. 1; Madison, 2; Beloit, 3; Elgin, Ill., 4; Aurora, 5; Ottawa, 6; Bloomington, 8.

Barret Macauley's Messenger: Chicago, 11, too weeks.

BARRET MACAULEY'S MESSENGER: Chicago, 11, too weeks.

Bartley Campbell's Galley Slave: Washington, 18, week; Baltimore, 25, week; Norfolk, Nov. 1.

Ben Maginley's Deacon Crankett: Chicago, 18, week; Rochester, 25, 28, 27.

Buyfalo Bill Come.: Detroit, 21, 22; Chatham, Ont., 28; Montreal, 25, week.

B., W., P. & W. Minntrels: Eufala, Ala., 21: Columbus, Ga., 22; Macon, 23; Savannah, 25; Augusta, 26; Athens, 27; Atlanta, 28; Rome, 29; Chattanoga. 30; Huntsville, Ala., Nov.1; Jackson, Tenn., 2; Cairo, Ill, 3; Decatur, 4: Springfield, 5; Joliet, 6; Chicago, 7, eight nights.

Campbell's Matrimony Co.; Cleveland, 18, week; Indianapolis, 25, 26, 27; Louisville, 28, 29, 30; Cincinnati, Nov. 1, week.

Child of the State: Galveston, 18, week; Houston, 25, 26; Brenham, 27; Austin, 28, 29; New Orleans, 31, week; Mobile, 8, 9.

Clark and Marble's Tile Club: Boston, 4, three weeks: Providence, 25, week.

C. L. Davis: Jackson, Mich., 28; Ann Arbor, 25; Adrian, 26; Hillsdale, 27; Elkhart, Ind., 28; South Bend, 29; Goshen, 30.

CLinton Hall's Strategistes: Lynchburg, 30, 21; Richmond, 22, 23.

28; South Bend, 29; Goshen, 30.

CLINTON HALL'S STRATEGISTS: Lynchburg,
20, 21; Richmond, 22, 23.

COMLEY - BARTON LAWN - TENNIS Co.: St.
Louis, 18, week; Louisville, 25 week;
Chicago, Nov, 1, week; Buffalo, 8, week.

COLLIER'S BANKEE'S DAUGHTER: Milwaukee,
21, 22, 22, Minneapolls, 26, 27; Stillwater.

CDICAGO, NOV, 1, week; Buffalo, 8, week.
COLLIER'S BANKER'S DAUGHTER: Milwaukee,
21, 22, 23; Minneapolis, 26, 27; Stillwater,
28; St. Paul, 29, 30.
CORINE OPERA CO.: Albany, 18, week; Philadelphia, 25, week; Boston, Nov. 1, week.
CRITERION COMEDY CO.: SAVANNAB, Ga., 21,
22, 23; Augusta, 25; Macon, 26; Atlanta,
27; Montgomery, 28; Mobile, 29, 30; New
Orleans, Nov. 1, week.
Dennan Thompson: St. Louis, 18, week;
Keokuk, Iowa, 25; Burlington, 26;
Galesburg, Ill., 27; Freeport, 28; Dubuque, Iowa, 29; La Crosse, Wis., 30; St.
Paul, Nov. 1, week; Minneapolis, 8, week.
Emma Abbott Opera Co.: Houston, Texas,
22, 23; Galveston, 25, week.
Eunice Goodbich: Ft. Edward, N. Y., 21;
Whitehall, 22; Manchester, Vt., 23; Bennington, 25; North Adams, Mass., 26;
Hoosick Falls, N. Y., 27; Greenwich, 28;
Albany, 29, 30.

Albany, 29, 30. FANNY DAVENPORT: New York City, Sept. 20, six weeks.

FOUR SEASONS COMB.: Hornellsville, N. Y., 21; Elmore, 22; Paterson, N. J., 23; N. Y. City, 25, week.

Frank Mayo: New Orleans, 17, week; Selma, Ala., 25; Rome, Ga., 26; Chattanooga, Tenn., 27; Nashville, 28, 29; Louisville,

FORBES AND COTTON COMB.: Oskaloosa, 21.

FORBES AND COTTON COME.: Oskaloosa, 21, 22, 23; Knoxville, Tenn., 25; Ottumwa, Ia., 26, 27; Des Moines, 28, 29, 30.

FRANK TANNEHILL'S DAVY CROCKETT CO.: Bowling Green. Ky., 21; New Albany, Ind., 22; Seymour, 23; North Vernon, 25; Columbus, 26; Shelbyville, 27; Rushville, 28; Middletown, O., 29; Piqua, 30.

FRANK I. FRAYNE: Cleveland, 18, week; Erie, Pa., 25; Meadville, 26; Titusville, 27; Bradrad College Company, N. V. 20; Duke Candrad College Colle

Frank I. Frayne: Cleveland, 18, week; Erie, Pa., 25; Meadville, 26; Titusville, 27; Bradford, 28; Jamestown, N. Y., 29; Duke Centre, Pa., 30; Lay off 3 days; Canton, O., Nov. 4; Columbus, 5. 6; Cincinnati, 8, week. JEORGE S. KNIGHT: Philadelphia, 18, week; Buffalo, 25, 26, 27; Erie, 28; Sandusky, O., 29; Ft. Wayne, Ind., 30; Chicago, Nov. 1. week.

29; Ft. Wayne, Ind., 30; Chicago, Nov. 1, week.
GILES UNCLE TOM: Toronto, 18, week.
GULICK-BLAISDELL Co. 1 (John Dillon):
Hudson, Minn., 21; Chippewa Falls, 22;
Eau Claire, 23; Chicago, 25, week.
GULICK-BLAISDELL Co. 2 (Harry Webber's
Nip and Tuck): Mt. Pleasant, Ia., 21; Burlington, 22; Davemport, 23; Oskaloosa, 25;
Marshalltown, 26; Mason City, 27; Waterloo, 28; Independence, 29; Cedar Rapida, 30.
GULICK-BLAISDELL Co. 3 (Hop-Scotch): Chicago, 18, week; Ottawa, Ill., 25; Davenport, 26; Muscatine, 27; Fairfield, 28;
Oskaloosa, 29; Marshalltown, 30.

CONTINUED ON BIGHTH PAGE.

FOUNDED IN 1822 BY GEORGE P. MORRIS AND N. P. WILLIS.

THE ACCREDITED ORGAN OF THE THEATRICAL MANAGERS AND THE ONLY EXCLUSIVELY DRAMATIC NEWSPAPER IN AMERICA.

HARRISON GREY FISKE. EDITOR.

Published Weekly at No. 12 Union Square, New York, by THE MIRBOR NEWSPAPER COMPANY,

> PROPRIETORS SUBSCRIPTION:

One year.....\$2.50

Bix months.....\$1.95 ADVERTISING.—Transient advertisements must be paid for strictly in advance; Profusional Cards, \$3 per quarter. Advertisements received up to 1 P. M. Wednesday. Foreign advertisements and subscriptions will be received by HENNY F. GILLIO & Co., American Exchange, 449 STRAND, LONDON, W. C.

M. C.
THE MIRROR is supplied to the trade by the
AMERICAN NEWS COMPANY and its branches.
Entered at the New York Post Office as "Secand Class" mail matter.
Make all checks and money-orders payable " mail matter.
I checks and money-orders payable
THE NEW YORK MIRROR,
Station " D," New York P. O.

NEW YORK. OCTOBER 23, 1880.

Mirror Letter-List.

Abbott, Emma (8) Bird, George Belgarde, Adele Burgess, Neil (8) Bird. George
Belgarde, Adele
Burges, Neil (3)
Barnes, W. D. (3)
Barrett, Lawrence
Belden, Clara
Barker, A. D.
Brown, Mrs Nellie
Bowers, Mrs. D. P.
Bonner, Bobert
Belmont Grace
Burke, J. M.
Brown, Tom
Clapham, Harry
Conquest, George
Collier, Jumes
Claxton, Kate
Caxton, Kate
Caxton, Kate
Carina, Mms. Chanfrau. Frank Cody, William F. Oavendish. Ada (2) Oavendish. Ads (2)
Olarke, Harry
Oonnor, Capt.
Church, Edw. A.
Ourti, Carle
Dawn, Elsot,
Don, Laura
Dennerest, G. N.
Davenport, Fanny'(2)
De Forest, Gussie
De Castro, M.
De Estee, Heien
Dobson, Frank
Dann, Julia E.
Du Breul, A. F.
Dracy, H.
Edouin, Willie
Emmet, J. K., Jr.
Fox, Annie
Florence, W. J.
Faller, George F.
Farreil, Minnie
Furbish, Charles E.
Fitch, Florence
Frinno, E. Louise
Groves, Charles (2)
Griffin, Dr. Hamilton
Girard, Hattle Belle
Granger, Willis
Gosche, Jauch, (2)
Grover, B. H., Tel gram
Garthwaite, Fannie
Garthwaite, Fannie larke, Harry Garthwaite, Fannie Gayler, Frank C. (2) Germon, J. D. Grau & Wolfsohn Brat & Will, Billotte, Will, Hall, Harry F. Harrison, Altoe (2)

Harrison, Alice (S Hail, Clinton Hofele, F. W. (3)

Hickey, S. M. Hauley, Martin W.

Holland, George Harris, William Howard, G. C. (2)

Herndon, Agnes Houp, Emily Harold, Donald Irving, Phil H.
Ingraham, Frentis
Jackson, J. E.
Jarrett, H. C. (8)
Jarrett, H. C. (8)
Jarrett, H. C. (8)
James, W. St. T.
Jackson, Minnie
Kenyon, Lida
Keene, Tom W.
Knight, Geo. S.
Lawrence, E. L.
Levannon, Aifred
Leonard, John J.
Livingston, W. H.
Lawrence, Atkins
McGinnis, Charles
Marsh, W. L.
Miller, Josquin
McDonough, Tom B.
Mason, Charles
Morrison, Lewis
Marsh, James A.
Morrison, Lewis
Mackay, F. F. (2)
McCullough, John (3)
Murphy, Joseph
Mitchell, Maggle (3)
McKay, Andy
McHonough, J. E.
Montgomery, Mr.
Mordaunt, Mias M.
Morton, Charles
Norcross, Jr., J. W.
Nelson, W. B.
Night, George
Price, Edwin (8)
Potter, lielen
Pratt, Charles
Pottle, William
Paul, Frank W.
Plalisted, P. 8.
Roche, Frank
Rometze, Kila (2)
Rigby, James
Roberts, Richard E. Rickaby, John Randel, J. N. Rodney, Addie Rhoades, Kitty Salsbury, Nat Stuart, Lillian Helen Snyder, G. S. Sargent, Harry (pkge) Scott, Lester F, Sothern, E. A. Stoddard, J. W. Thomas, D. S.
Temple, Louise (4)
Thomas, A. S.
Williams, Bart,
Warde, Fred B. Weber, Sophie Wall, Harry. Warner, John Young, Fred A. Zimmerman, Ed.

The New York Mirror has the Dramatic Circulation Largest in America.

THE NEW YORK MIRROR is on sale every Thursday noon at all the news stands in this city, and in out-of-town places as soon thereafter as can be reached by mail and express.

NOTICE.

Advertisers and others are cautioned against transacting business of any description relating to the NEW YORK MIRROR with

ERNEST HARVIER

OSCAR DRYER, as they are in no way connected with this

paper.

Bernhardt's Artistic and Financial Success.

While Sara Bernhardt is at sea on L'Amerique, conquering the sea - sickness and insured against accident by Manager Abbey's \$40,000 policy. we may occupy the time with discussing the chances of her success in this country, artistically and financially. As to her pecuniary success there is no longer any room for doubt. Manager Abbey already has in bank sufficient receipts in advance to protect him from loss and give him a fair profit upon his enterprise. The advance sales at Booth's have been very large and still continue. The speculators who managed to buy up most of the seats for the first week report that they have already disposed of them to the public at an average of \$10 a ticket, and that the demand is still very great. Advertisements asking for first-night seats are published almost daily. The change of bill for the second part of the first week from Frou-Frou to Hernani, made necessary by the fact that Bernhardt's sister could not sail with her, is a lucky one for Manager Abbey and will der that portion of the week more excithar than the first; for Donna Sol in Her- ences? Will she eclipse Agnes Ethel in in regard to our theatres. Its article was

nani is the part in which Bernhardt is most celebrated. Her twenty-four nights in New York are certain to be very profitable if the advance sale be the usual criterion. Indeed, it would be a reflection upon the Metropolis, and a discouragement to the managerial enterprise of which the whole country is proud, if New York should not welcome Bernhardt as heartily as Paris, London and Copenhagen have done. The extent of the public interest in her debut here may be judged from the solid fact that over \$60,000 in hard cash have already been paid into Manager Abbey's treasury, and we have no doubt this sum will be doubled as soon as the great actress lands from L'Amerique and begins to put into operation those advertising maneuvers in which she excels our own Barnum and throws all other rivals into the shade. New York, then, may be regarded as perfectly safe, financially.

As for the Bernhardt tour through the provinces, that is also safe in advance, so far as Manager Abbey is concerned. All her time is filled at the leading theatres of the best cities and towns, and by a singularly shrewd arrangement Manager Abbey has the most of the money for her tour already in his custody. In making his terms with the provincial managers, he offered a reduction of his percentage for cash in advance, and almost all of them have accepted this offer and paid the money down, thus increasing their own chances of profit and securing Manager Abbey absolutely. There are wiseacres who predict that, although Bernhardt may draw in New York, she will not draw in the provinces; but this prediction is entirely disproved by analogy and by the facts in regard to our interior cities. In England the first engagement of Bernhardt at the London Gaiety was a great success. Manager Hollingshead, like Manager Abbey, had an advance sale, a subscription, of about \$60,000. But Bernhardt found when she left London and went down to Manchester-the Chicago or Cincinnati of England -that her London receipts were small compared to the veritable gold-mine of the provinces. The same thing is true of her recent tour through France to say farewell to her countrymen. At every provincial city all the seats were bought up eagerly at increased prices, and the amount of money returned was dependent simply upon the size of the theatre. Whatever the house was Bernhardt drew all the people it could hold, and thousants stood about outside, waiting patiently for hours to catch a glimpse of her carriage. In fact, so much more money could be made in the French provinces than at Paris that all Bernhardt's time was occupied and she had not even a week to spare for good-bye performances at the French capital, of which she is the acknowledged idol. So, arguing from analogy, the Bernhardt engagements throughout the country will not fall below the New York receipts, and may possibly exceed them. There is no limit to the wealth of Boston, Philadelphia, Chicago, Cincinnati, St. Louis, and the chain of splendid cities that crosses the continent from East to West, from North to South; and, as they already rival New York in their patronage of amusements, it is not likely that they will be outdone in their reception of Sarah Bernhardt.

The pecuniary success being thus a cer tainty, it remains to consider the probabilities of her artistic success. The fact that Paris, London, all Europe has gone wild about her genius, need not influence our judgment upon this point, although it ought to predispose us in her favor. Still, America has a way of judging for itself. Admitting all that can be urged in regard to the unanimity and enthusiasm of the European verdict, there is something still to be said on the other side. Bernhardt's first engagement at London was a furore; but her second season was a comparative failure. Was this because her acting was a disappointment, or because the London public is fickle? They treated Salvini in the same manner; they were cold to Rackel and indifferent to Ristori. It is now conceded by English critics that as Adrienne Lecouvreur -the part in which Bernhardt is to open here-she is surpassed by Modjeska. "I have put Sara in my pockets," said the Polish actress after her performance of Adrienne. Well, we have all seen the Adrienne of Modjeska. She opened in it at the Fifth Avenue; but it drew no money. Until she appeared as Camille, Madame Modjeska did not attract large houses. As Adrienne she has been outacted by several American stars, and there seemed rothing in the impersonation to excite enthusiasm. If Bernhardt is no better than Modjeska in that role, how will she make an artistic success? Then we recur to Manager Abbey's description of her acting given in an interview soon after his return from Europe. For three or four acts, he said, Bernhardt will display no special ability, will do nothing; but then comes her climax and she will suddenly startle everybody. This style of acting may be a novelty abroad, but we are pretty well accustomed to it here. Will, what Bernhardt thinks startling, really surprise our audi-

Frou-Frou, for example? In Hernani she is said to be without a rival, and certainly she will find no rival here, since the play is almost unknown. As Camille she will have to submit to comparisons with Matilda Heron, with Clara Morris, with Modjeska, who for awhile put all her predecessors "in her pockets," and it must be remembered that Bernhardt has never played Camille before. The evidence on both sides is so conflicting, the chances are so even, that we shall venture no prediction as to Bernhardt's artistic success; but, happily for all concerned, her pecuniary success is no longer open to question.

Charles Fechter's Clothes.

There seems to be very little value either sentimental or financial set upon the stage clothing of an actor. It matters little whether the owner be great or small, living or dead his costumes command no market and are invariably disposed of at a sacrifice. The sale of Fechter's effects by a Broadway auctioneer, last Friday, excited but little interest, although the object-the collection of funds for a monument to the dead actor -was one that should have opened the purse of every admirer of the great artist. Because his dresses netted a ridiculously small sum, it is not to be imagined that his memory is not held in high esteem. Rather does it show once more that people cannot be brought to set store by the old clothes that somebody celebrated has worn; that the air of old association struggles, triumphs, and vicissitudes that these garments silently participated in are forgot in the rapidity of passing time. One would think that to wander about among these costumes of Fechters', and people them with the characters that one time lived within them. would be a melancholy pleasure to a man of delicate imagination that could hardly be surpassed. But no such romantic feeling actuated the crowd of old clothes-dealers, costumers and actors that gathered at the auction shop Friday. The Hebrews "pought ter cloes' fer tere shoopsh in Shatham Street," the costumers purchased to increase their stock, the actors bought to replenish their wardrobes. The curiosityhunter, and collector of relics was conspicuously absent. While we do not approve of such sales generally, this one's purpose was so excellent that we only regret that a larger sum of money was not realized. Mrs. Fechter deserves great credit for her efforts to place over her husband's last restingplace a tribute to his worth and greatness, and when this is done she will have the satisfaction of knowing that its erection is due solely to her own exertions.

An Undeserved Rebuke to Metropolitan Managers.

The editor of our esteemed and substantial contemporary, the Spirit of the Times. puts his stop-watch in his pocket, forgets to time the racers, trotters, rowers and pedestrians that occupy his principal attention. and turns aside to throw a reproachful editorial paragraph at our theatrical managers. "The public," he says, "have patronized the theatres liberally and with a generous eagerness to be amused. Instead of taking advantage of this liverality to present sterling attractions, and thus educate the public into a respect and admiration for the theatres that would lead to the permanent prosperity of the drama, most of the managers have flooded the stage with slosh and slush that would disgrace the variety shows of a mining town. They seem to think that anything is good enough for a public that is in so generous a humor. Managers conducted theatres on this principle during the flush times of the war, and what was the result? A reaction against the theatres which nearly ruined the profession in this country. The same system of management now will produce the same effect." These are strong and cutting words, and the article concludes with the same idea repeated in even more stringent language. "Experience has shown," says the editor of our esteemed contemporary, "that no genuine, permanent theatrical success can be achieved except by appealing to the highest tastes of the best classes of our people, and it is saddening to see many managers, with this experience before them, lending their abilities and their elegant theatres to vulgar, nonsensical and

altogether unworthy entertainments." If our esteemed contemporary were right as to its facts it would be just in its severe rebuke, and THE MIRROR would be the first to endorse it. But, fortunately, our contemporary is a little behind the times. Its rebuke is tardy and comes after the managerial mistakes to which it alludes have been corrected. Suppose we should publish an article deploring the slowness of modern trotters on the week after Maud S. had beaten the record and St. Julien given one of his splendid exhibitions of speed; or suppose that we should argue that modern racers had no speed, on the week after Luke Blackburn had eclipsed all competitors, what would the Spirit of the Times say to that? Yet it has committed the same fault

published on the very day that the Union Square reopened for the season with Sardou's greatest and most philosophical play, Daniel Rochat. At Wallack's, Shakespeare's most delicious pastoral comedy, As You Like It, was being performed, to be followed this week, with the best of recent London comedies, The Guv'nor. At the Madison Square, Hazel Kirke, which certainly cannot be called "vulgar," is running on to its 300th performance. At Haverly's, Dudley Buck's new American opera, Deseret, which nobody can describe as "unworthy," is the attraction. At the Fifth Avenue, Miss Fanny Davenport is appearing in a new play by Miss Anna Dickinson-two of our cleverest American women. At Daly's, the new farcical comedy of New York Life is by one of our native authors. At the Park, we find another American play, adapted by Mr. Townsend Percy from an American novel. At Booth's we have Cinderella, with operatic music. At the Bijou, Miss Kate Claxton had just revived Boucicault's good old play with a new title when our contemporary's article appeared. At Niblo's, a new Amer can star, Mr. Sheridan, was playing John Brougham's excellent drama, The Duke's Motto, with My Partner underlined for this week. At the Windsor the management were preparing for Miss Ada Cavendish's appearance in the New Magdalen. At the Theatre Comique, Messrs, Harrigan and Hart were presenting their inimitable Mulligan's Picnic.

Now where, in this long list, is there anything "vulgar, nonsensical and altogether unworthy" of the stage? Which one of these entertainments can be accurately described as "slosh and slush that would disgrace the variety shows of a mining town"? Our contemporary means well, but it has fixed its cannon after the battle is over and the enemy whom it attacks has retired from the field. Instead of the managers deserving blame, at present they ought to be praised for their determined and successful efforts to elevate the American stage to a position that it has never before achieved. At no period in the history of the drama have we had so many original American plays running simultaneously at our theatres. At no other period have the productions at our metropolitan houses shown so high an average of excellence. At no other period have so many good plays been so admirably placed upon the stage and so thoroughly well acted. We do not blame the Spirit of the Times, or anybody else, for being gratified at the sight of three eplendid theatres in Chicago crowded to witness the legitimate impersonations of John McCullough, Law rence Barrett and Tom Keene. It was a de lightful spectacle, and we enjoyed it as much as anybody else. But when an editorial ser mon against New York managers is preached by our contemporary with Chicago and its trio of tragedians as a text, we must at once and most decidedly protest. The text is too transient to permit of any sermon whatever; for the trio of tragedians only re mained in Chicago for a fortnight-one of them for a week. And, even if anyone felt disposed to shoot a sermon after such a flying text, it certainly ought not to be directed against New York, whose four magnificent stick companies, at Wallack's, Union Square, Madison Square and Daly's-to say nothing of the fine organizations created or disci plined at the other theatres to delight the provincial audiences-will outweigh in any serious dramatic judgment the three best tars that can be selected from all the theatres in the world. The true progress of the drama is to be estimated not by its Shakesperian stars, but by its stock companies and its new plays. Our managers ought to be eulogized instead of being villified, for what they are doing this season. Our esteemed contemporary is as wrong as we should be, perhaps, if we undertook to criticize the turf, field sports or athletics. We honor its good ntentions and the noble support it gives to the stage in its dramatic department; but editorially it has blamed our managers unjustly and owes them a frank apology.

PERSONAL.

Goodwin.-Cheever Goodwin is concoctng a new burlesque. CARY .- Annie Louise withdraws from the

operatic stage this month. RUNNION .- The dramatic man of the Chi-

cago Tribune was in town Saturday. Воотн.-Mr. and Mrs. Edwin Booth are

WILLIAMS.-Marie Williams received an enthusiastic welcome in Boston with Leavitt's company.

residing at the St. James Hotel, London.

VANDENHOFF .- George Vandenhoff, the elocutionist, arrived in New York from England last Friday.

PAULDING .- Fred Paulding has received a melodrama from Henry Irving. He will probably produce it.

BERNARD .- Anna Dickinson's agent will share the business duties of Mackaye's traveling Hazel Kirke company.

FROHMAN.-Haverly's Colored Minstrels lose Gus Frohman, who goes to pilot the traveling Madison Square company.

HOOPER .- The beaming face of Dr. Hooper will be seen no more this season at the Union Square Theatre. He has taken possession of the Jersey City Academy of Music, and is warmest supporters. ..

determined to accomplish a feat that E. H. Gouger did not-viz .: to make it "go,"

STODDART .- J. H. Stoddart's performance of Dr. Bidache in Daniel Rochat is an admirable piece of work.

Sothern.-E. A. Sothern will commence joking and acting again next January. He is rapidly recovering his former vigor.

MACKATE.-Steele Mackage is kept busy preparing souvenirs to commemorate the various notable figures in the run of Hazel Kirke.

CLAXTON.-Kate Claxton has brought forward a novelty at last. She may be seen in another play than the Two Orphans at the Bijou.

Von Leer.-Sara von Leer will not start out on her projected starring tour until later in the season. She is recovered from her recent severe illness.

WALDRON.-Nelse Waldron, who did the practical work on the Madison Square double stage, is to have a benefit at that theatre shortly, on an afternoon.

MASKELL.-The mother of Laura Joyce, now playing at Daly's, Mrs. Dauncey Maskell, will give readings this season under management of J. S. Vale.

BEANE .- Fanny Beane, a clever vaudeville artiste, has fully recovered from ber long illness. She will be seen with Charles Gilday soon at Tony Pastor's.

SARA,-Sara, her unfinished bust of Coquelier, and her little son, are on the sea. They'll all be here by the 27th mst., if the voyage of the Amerique is prosperous.

EMMETT.-Like the Phoenix, Manager William Emmett raises his Academy of Music out of its ashes. The new theatre he says will be ready for occupancy within sixty days.

MARRIED.-Helen Blythe was married to J.F.Brien, Tuesday afternoon, at six o'clock. This is a sequel to certain legal complica tons that took place last Summer, which have been looked for. Joy!

PEYSER.-Dave Peyser writes that he has resigned his position as business manager at the Tremont Opera House, Galveston. He has been engaged by Manager Leavitt to do the advance work for the Specialty company. WING .- Charles A. Wing left Monday for Detroit, to take charge of J. B. Polk's business for two weeks. He will then join the Gosche-Hopper 100 Wives combination at Philadelphia for the balance os the season.

McCullough .- All the proscenium boxes and many of the best seats have been engaged for John McCullough's opening at Haverly's Fifth Avenue Theatre November 8. It is his 43d birthday. He will play Virginius.

FALSE .- The rumor that the Stewart people are to rebuild the Globe for Mr. Jack Haverly, we find on investigation is false. There have been too many dramatic funerals in that place for even our Jack the giant killer to overcome.

STETSON. - John Stetson is negotiating with Manager Palmer for the right to play Cazauran's version of Daniel Rochat on the "off nights" of the Salvini company. Bythe way there are several inferior versions of Sardou's play for sale.

GIL .- Miss Gilder, of the Herald, purchased an ancient crush hat and an old sword at the Fechter auction, paying for both the extravagant sum of fity cents. She wanted something, so she expressed it to Tom Whiffen, "that the dead actor had handled."

FLOYD .- William Floyd bought Fechter's Obenreizer dress at the sale, with the intention of presenting it to W. J. Florence. So he will unless there's a streak of bad luck at Wallack's, and No Thoroughfare is put up with the gentle Billy as the attraction.

LEE.-Henry Lee, the leading man of Fanny Davenport's company, is one of the most promising young actors on our stage. He is twenty-five years of age; he plays juvemile business, but his talent lies more in the direction of character-acting and old men.

BROCOLINI.-Signor Brocolini was originally engaged to play Joseph Jessup, the Indian agent, in Descret. D'Ovly Carte had a prior claim upon his services, however, and obtained an injunction preventing his appearance. The Pirate King is consequently disconsolate.

BYRNE .- Mrs. Charles A. Byrne has established a real estate and boarding house directory at 1215 Broadway (Daly's building), where she w.ll be pleased to see her friends in and out of the profession, and assist them in securing accommodations when visiting the city, without charge.

FROLIQUES .- John Warner is in town and so is Nat Goodwin. They fought the political hydra in Ohio and Indiana during the hot State elections, and came off ahead. They will produce the Marionettes, a new farcical comedy that Mr. Goodwin brought over with him from England last Summer.

MAPLESON.-Col. Mapleson is without doubt one of the greatest impressarios of the age. The ability with which he manipulates his immense company, his skill as an organizer, and his indomitable energy, mark him as the first in his profession. The Colonel is perhaps the only manager of Italian opera who has thoroughly understood the American people, grasped the situation of things, and resolutely set himself to work to master the difficulties in his path-difficulties of no ordinary character. The esteem in which Col. Mapleson is held is shown by the fact that the clite of the city are among his THE USHER.

In Ushering Mend him who can! The ladies call him, sweet.
—Love's Labor's Lost.

How much time does Bernhardt imagine she will have at her disposal when she arrives here? A morning paper says that she embarked Saturday on the Amerique with paintings and an unfinished bust of M. Coquelin, which she hopes to complete on the voyage. Great'guns! Imagine anybody doing the delicate work of the chisel on a piece of marble while the vessel is rolling over on her beam-ends, or pitching and tossing in a head storm. I should like to see this extraordinary bust after it reaches here -if it ever does; for should the stately Sara suffer from mal a-mer, it would be just like her to throw old Coquelin (in marble) overboard to the little fishes. She is at perfect liberty, of course, to bring all the sculptural specimens she likes with her, but the wisdom of fetching along with her one of those nameless youngsters, is questionable. It is a thoroughly Bernhardtian notion-but not a

One of the reasons that Mr. Wallack produced The Guv'nor thus early in the season was on account of Miss Coghlan's health, which has not been the best; but another and more reasonable theory is that he wished to get ahead of John T. Raymond, who has an adaptation from the same German play as that to which The Guv'nor owes its being, which he intends to bring out in New York before long. It is called Hearts and Diamonds-a very common place and stupid title, by the way-and is from the pen of Runion of the Chicago Tribune.

And still they continue to carp about Fanny Davenport's dresses in An American "Did you ever hear such ra.ling?" Why surely these warlike scribes would not have our fair actress play a society part in rags and tatters, yet they continue to grumble and mutter like so many old fortune. telling hags. I know of only one way to put an effectual stop to their crooning, and here it is, my dear reader, in the closest confidence: Fanny Davenport, you know, is to play an engagement down town, at Niblo's, appearing in this self-same American Girl. at the conclusion of the fortnight's run of My Partner. Now, let her add to the comedy, which plays but a little over two hours, her wonderfully good impersonation of Nancy Sykes in Oliver Twist. These two pieces played together on the same night, would not only prove an attraction that could not fail to draw, but would give her full scope to display her versatility, and show the audience that she can move them equally well to admiration whether attired in the rough and ready tuck-up of Nance, or the elegant toilettes of Kate Vivian. This hint is dropped for Miss Davenport's benefit. We shall see if she recognizes its value.

When Neilson was in St. Louis last season she visited Tower Grove Park with some friends to view a handsome bronze bust of Shakespeare. She expressed herself highly delighted with the work, and promised to obtain a slip or root from the Shakespeare mulberry tree at Stratford-on-Avon on her return to England, and to send it over to be planted in a position that she paced off. Her lamented death, of course, prevented these mtentions from being carried out, but a week ago Monday a number of people gathered in the Park and planted a mulberry tree in honor of Adelaide's memory. Two old fellows-each over four-score-Henry Shaw and N. M. Ludlow handled the spades and performed the labor of planting. And then a marble slab bearing a suitable inscription commemorative of the event was placed near the memorial tree, and old Mr. Ludlow put on his coat and made a speech that was very graceful and appropriate to the occasion, especially deserving of admiration when the speaker's age is taken into consideration. The ceremony was impressive and worthy of the record of the fair artiste.

ng

be

ζe.

af

nd

nd

po-

ght

the

pu-

ol-

the

Our audiences are in many respects more courteous to the actors than are the English. They don't hiss, they don't yell like so many bulls; they don't raise the dust-that the cleaners who don't clean, religiously leavewith their hoofs. But they are universally guilty of a horribly boorish habit. They never by any possible means wait for the curtain to descend on the last act of a play, but invariably start to their feet when they see how its all going to end, and make a stampede for the door, with a smothered roar that approaches the distant sound of Niagara, and drowning the "tag" utterly. I suppose the proverbial haste that characterizes everything we Americans do partly explains this. It's a bad practice, but I don't see just how it can be stopped; they pays their money and they leaves when they please. Some of the managers used to make appeals on their house bills for the people to remain, but it was useless, and these brave men were compelled to give up in despair and submit like the rest.

The ushers at some of our theatres have not got over the old-time longing for substantial perquisites. Oftentimes one is subjected to a series of petty annoyances at the hands of these small despots, which may only be avoided by the payment of a fee on entering. There is one of this class who has charge of the eft-hand side of the orchestra floor of Haverly's Fourteenth Street Theatre. But at Wallack's the other night I went in | will be unblushingly resorted to.

late, and could find no usher at all! I waited five or ten minutes for him to appear and take me down to my seat-but in vain. An endeavor to elicit some information concerning its whereabouts from the petrified chrysalis who presides at the little iron gate was of course futile, so I went back, made a guess at the geography of my chair, and finally found it. I don't know what excuse there was for neglect of this sort, unless it was that there was a small house, and people are not expected to drop in after the second act of As You Like It. I had the pleasure of feasting my eyes on that delinquent usher before I left, however. The footlights petered out drearily one by one, and the absent young man of the clawhammer and blue rosette made his appearance, torch in hand, and lighted them up again with a graceful ease and composure of bearing quite delightful. There was some consolation in knowing that he was in the building.

Our friend Leavitt has been losing all his agents. Mark Mayer has gone, and so has C. B. Griste, of the Specialty company; George W. Stanhope, of the Rentz-Santley party; M. G. Gotthold, of the Specialty and Vaudeville organization. Frank Musgrave, conductor and musical director of the Opera Burlesque company, contemplates winging his way back to Merrie England, and Mons. Novissimo (the freshest name in the directory) has also departed. Daisy Ramsden, too, has become dissatisfied and fled.

Charley Crouse, business agent of the Troubadors, who has recently returned from the other side, says that the English critics are finicky to a degree-a discovery that others, I believe, beside our genial friend Crouse have made. They objected violently to the use of the big D. that Salsbury makes in his recitation about the tramps. Nat was sensible, however, and cut it out, but added a profane word or so in doing it. In Liverpool, as THE MIRROR'S readers have been informed, The Brook was not appreciated, but in Edinburgh, Glasgow, and London, the bright entertainment gave general satisfaction. The Troubadors played in the Scotch capital against the pioneers of their line of business, The Vokes, and vanquished them on their own stamping ground, their receipts looming up far ahead of those of their rivals. The company embarked Tuesday, and are due in New York about Nov. 1. They open their season in Philadelphia the

The Baptist ministers, in solemn conclave, have taken up again the old question of secular amusements. The stage, thanks to progress and broad thought, is too firmly intrenched to need either defence or defenders, and the parsons hurl their anathemas and denunciations unheeded, while we all stand good-naturedly by and smile at their impotent bigotry. The real fun, however, comes when they haul their own black sheep over the coals, and finish up with a time equalled only by that memorable one, in which the aggressive parrot and the wily monkey participated with such disastrous results.

The Telegram's criticisms are only equalled in sheer inanity by those of its big brother, the Herald. Whoever writes those sketches in imitation of Nym Crynkle's paragraph style deserves to be punished by being made to realize in what an unenviable light they place him. Retribution cannot be hoped for on that score, I fear. The author, like his articles, is past redemption.

Charles Thorne's admirers-and I wish to be counted among these-are happy because he plays an Atheist in Daniel Rochat. Their reason for joyfulness hes in the fact that he t last has got a part into which he canno inject his traditional "My Gods."

The election is hard upon us, and several theatrical companies have already either reefed their sails until the storm will have passed by, or gone down in the political maelstrom. Among these latter are the Annie Ward Tiffany company, which went to pieces a short time ago in Philadelphia, the Ford and Denham Pranks company at Owego, and the Halford Sauce party, with Sam Lucas. Each of these organizations had more or less merit, but they could not withstand the onslaught of torch-light processions, ratifications, and mass-meetings. The strongest only stand, and even they feel the undertow of the popular excitement attendant upon a Presidential canvass. Joe Jefferson, with his splendid Rivals company, was scared into cancelling a date at Mahanoy City in Pennsylvania, last week, baving lost confidence in his ability to beat a political demonstration; while our correspondence from Richmond, Ind., to-day relates how a minstrel company was obliged to postpone the opening of a performance one hour, in order to let the public enjoy to their bent a body of processionists. Hold the fort until November 2, and after that all will be plain sailing for craft that are seaworthy and properly manned.

Already a thickening flock of vultures are picking with irresponsible beaks at the latest success of the Union Square Theatre, Daniel Rochat. An English version of the French play is already for sale. The Union Square version is the version with money in it, as was the Union Square version of Miss Multon and of Led Astray. We will have memorizers stealing it on free passes, if they can get them, and all that trickery which would be held disgraceful in any other business

AT THE THEATRES. The play's the thing. -HANLET.

Last Saturday night the most important dramatic event that has taken place in America during the latter half of this century, occured at the Union Square in the production of Sardou's Daniel Rochat. It was the opening of the tenth regular season at this thea tre, and an audience of large proportions composed of intellectual and cultured people, sat enthralled through the five acts of the great play. When Daniel Rochat was presented in Paris last season, the critics swooped down upon it like so many hawks, endeavoring to pick it to pieces. But the wonderful power of the play, its grandenr and novelty, attracted thousands of people, and popular approval opposed the critical judgment, and the work made not only a sensation, but a splendid success. And now that success has every promise of being duplicated in New York, our public and our discriminating journalists having already recognized that Daniel Rochat is not only the most valuable contribution the French stage has ever furnished the English adapter, but that it opens up a new mission for the drama, a new era for the playgoer, a new opportunity for the dramatist. The discussion of religious and social topics has always characterized the French author. He is never quite happy unless he is giving Paris an essay to talk about; he is restlessly working to discover some new solution to vexed questions, or ferreting out a novel basis of reasoning from which he may draw astonishing conclusions. The application of the great subject of Belief vs. Unbelief which Sardon has made in Daniel Rochat, gives a new field for the discussion of these weighty problems. The Stage holds this supremacy over the Rostrum: it enables the people to see a practical illustration of the matter in debate. This advantage is used admirably

We have already published the plot of the drama in full, and a rough translation of several of the best scenes. There is no need. therefore, to recapitulate. The question that every one silently asked, and mentally speculated upon, before the curtain rose, " Can the subject he treated interestingly ?" was answered before the second act had concluded. Never have the salient points on both sides been more forcibly, clearly and conclusively set before the public.

Daniel's cool, calculating advocacy of Reason, and Lea's pure, steadfast, unswerving belief in Faith, present the conflict of the two great intellectual parties of Atheists and Deists more understandingly than a hundred lectures of Bob Ingersoll or sermons by Henry Ward Beecher. Both Daniel and Lea are human beings of broad thought; the former is a liberal thinker, not a blasphemer: the latter is an advanced religionist, not a bigot. The woman is mentally stronger than the man, for she allows principle to conquer love, while he stoops from the pinnacle of his unbelief to possess the heart that he worships. Lea is therefore the more he roic creature. Whether principle should allow happiness to be wrecked; whether religion is religion when it is made to wound and crush a fellow being, are thoughts that strike the spectator viewing Daniel Rochat at once. The majority of people who have not that greatness of character that Lea shows in her treatment of Daniel, cannot sympathize with the attitude she takes and maintains, yet it inspires naught but admiration. The majority of people where their hearts or their happiness is concerned are weak and feeble. Daniel and Lea are of a thousand.

in Daniel Rochat.

We have never seen an audience so intensely and breathlessly interested as that which witnessed the performance of the drama Saturday night. There was a feeling of solemnity that was almost oppressive. There seemed to be a sort of enchantment that pervaded the whole assemblage. They hung upon every syllable, and preserved a rapt attention that was something quite unusual. Every sentence told like a sledgehammer, and helped to build the success of the play squarely and solidly. Mr.Cazauran is the adapter of Daniel Rochat, and he has done his work in a way that does him great credit. Where the original lacked action he has supplied it; where it was verbose, he has made it compact; where the dialogue was dull he has sharpened it; and the consequence is that the play as a play has been made as absorbing as Led Astray, The Danicheffs, the Celebrated Case or any of the other prominent successes of the Union Square with which his name, as adapter has been linked. We have no writer who is cleverer than Cazauan in this particular direction.

Of the acting we can offer nothing but praise. Charles Thorne's performance of Rochat is the greatest achievement of his life. He plays it quietly, naturally, with an intensity of earnestness that is most effective. He presents the character just as Sardou designed it-a noble, clear-thinking man. Anybody can be pardoned for going into ecstacies over Thorne now. Mr. Stoddart, as Dr. Bidache, added another to his long list of fine eccentric impersonations. John Parselle, Walden Ramsey, Joseph Whiting, Owen Fawcett and Charles Collins were each ex-

Sara Jewett's acting as Lea was quite worthy to rank with that of Charles Thorne. It was a splendid effort, and is by all odds the biggest feather she has ever added to her cap. The terrible struggles through which she passes are depicted with a realism and fidelity that commands the highest ad-

miration. Mand Harrison played a comedy part neatly. There is little comedy wanted in a play of this character, and the dramatist showed his wisdom in subduing it to proper dimensions. It would collide with the profound serious interest. Mrs. Phillips was admirable as Lea's mother. The scenery was Union Square theatre scenery, and our readers know we have no better means of conveying an idea of its excellence. There are four interiors, all beautifully executed. The music incidental to the drama, composed by Henry Tissington, was appropriate. The dresses of the ladies were handsome.

Daniel Rochat is the greatest modern play ever seen on the boards of a New York theatre. Its success was instantaneous, pronounced and deserved. THE MIRROR pro phecies that it will run over a hundred nights to immense business. The seats Wednesday morning were all sold up to Saturday night.

The first production in this country of The Guv'nor drew together a fine assemblage of representative society people at Wallack's, uesday night, The piece was produced at the Valideville, London, some time ago, and is still running at that house. Its success in England is financial not artistic. It was produced as the work of one E. C. Lankester. Esq., a name that everybody had excellent reason for believing was a nom de plume that concealed the identity of a well know writer. Byron, Clement Scott, and Farnie were variously charged with its authorship, and so were several members of the nobility, and innumerable journalists. From the fact that each and everyone entered a plea of not guilty, it is evident that the true author was not willing to stand the gibes of the newspapers by fathering his progeny.

The Guv'nor-which, by the way, is mis named, since the subject of the title is not the most important feature-is called a comedy upon the programme, but is simply an extended farce. It owes its being to a threeact German farce by Anno, entitled Die Familie Hoerner. The outline of the original plot is preserved, the situations are identical, but the characterization and much of the dialogue is original. To give the story in detail would be superfluous and tedious. It is com posed of a chain of improbable complication and absurd misunderstandings, which com mence at the very beginning of the first act and continue unflaggingly until the end of the farce. Indeed, so complicated are these blunders that they are apt to mix the audience up quite as much as the characters on the stage. The perplexities exercised a wearying effect on many people Tuesday night, who thought the best way to get out of the difficulty was to get out of the theatre, go home, digest and master what they had seen, and come again another night for the rest. This installment plan is American and rude, and no doubt the English actors of the company realized this, as they gazed upon the backs of a number of departing patrons of the drama toward the close of the second

As we have said the situations are German, therefore they are ponderously funny. The idea of an old gossip, Jellicoe, making his appearance and exit for an entire act at the back of a high wall is clever and laughable. The dialogue, especially in the first act is brisk, and written in that spirit of exaggerated humor which characterizes English farce wit. The mistakes that set by the ears the score of people composing the cast are ingeniously arranged, and follow one another with admirable sequence. The second act is talky and should be made more compact. The explanation of all the mysteries in the last act should be hastened.

The Guv'nor condensed and boiled down would make a roaring one-art farce. Elaborated farces are always tiresome, and this one is not an exception to the rule

The acting was delightful. The three Englishmen, Tearle, Pitt and Elton, an estimate of whose abilities could not be made in As You Like It, were seen in parts that showed their quality and admitted of final judgment. Mr. Elton in his own line of business, is relatively the best actor of the three. As we said in our criticism of his Touchstone a fortnight ago, he is essentially a low comedian of the modern type, and while he was not able to do justice to himself or the part in Shakespeare's comedy, his acting in The Guv'nor was capital. He played a deaf old boat-builder, Theodore Macclesfield, with an unction that was truly delicious, giving him a distinct individuality that pleased the audience, and won the actor two or three recalls during the action of the piece. The introduction of a horse-laugh was well-intended, but disagreeable and out of place. Some better distinctive peculiarity might easily be found.

Mr. Tearle was happier in a light comedy part than he was as the melancholy Jacques. Genltemanly, natural, and easy he created a profoundly good impression as Freddy and strode into the favor of the audience. should imagine from the promise this performance holds forth, that he will do excellent work before the season is finished. Harry Pitt did not redeem himself. He is not an actor because he has not got the requisites of an actor in him. He entirely misconstrued the part of young Theodore, playing it seriously instead of lightly. He is manly, and that is about all that can be said for him. John Gilbert played Mr. Butterscotch with the life and activity of a man twenty years younger than we know our dear old actor to be, and sustained the character with honor to himself throughout. Gerald Eyre had a character bit-a Scotchman.

The MacToddy he dressed with a kint, but played with a brogue that savored more strongly of green Erin than of fair Sc. tia. Mr. Leonard, a conscientious and useful adjunct to Mr. Wallack's company, had a small assignment but made all that he could of it. H. Gleason, a new face at this theatre showed capability as a Yorkshire groom.

Effie Germon's part promised well in the first act, but it simered away to nothing later on. She is a thoroughly good artiste, and it would be impossible for her to play even a bad part badly. Aurelia was a bad part, but it was nicely done. Stella Boniface as Kate, the daughter of old Butterscotch, was an agreeable surprise. She was vivacious, natural, arch and winning. Although being hampered very much from the same cause that Miss Germon was, she appeared to better advantage than we have seen her appear in a long time. She is painstaking always, and if she would only get nd of a precise and stilted manner of reading that we have pointed out before, her work would be more satisfactory to the critics and the public. Advice kindly meant should be kindly taken. We shall always be happy to chronicle and give credit for such improvement as that manifested by her in The Guv'nor, Madame Ponisi's familiar face was warmly welcomed, and her efforts appreciated, as the boat-builder's wife. She is the best "old woman" on the stage. Adelaide Detchon was a blank disappointment. She has acquired some reputation as a reader, and we looked for at least an intelligent rendering of the pretty ingenue part that was given her. She has a strong Western pronunciation that jars on the ear all the more from its contrast with the pleasant English utterance of the other people in the company. She has a mincing, affected style that is obtrusive, and is destined to prejudice the public against her acting-a calamity that would be welcome, did it wash her artistic-or rather inartistic-faults as white as snow. Belfconsciousness will assert itself, and anywhere else it may be overlooked but on the stage. Miss Detchon has a naturally pretty face, but she disfigures it by dressing her hair su an unbecoming and ancient manner. As a gentleman of the press expressed it to the writer, she looked like "the frontisplece of a gift-book for 1849,"

The scenery was excellent. The first act was not entirely new, but was prettily set. The second act-a boat-house at Putney, with a view of the Thames-by Mr. Massanovitch, was a beantiful specimen of this admirable artist's work. The last scene was a well-executed interior, in garish colors. The orchestra, under Ben Baker's haton, seemed amothered in their little pit under the stage. Their presence there was occasionally discovered by the gyrations of the leader's arm and a muffled bar of music that was andible now and then, as if it came through or from underneath a feather bed.

A play by Charles Stevenson will probably/88 follow The Guy'nor, and that will be followed 1 by Forget-Me Not (by the way, has a com- 7" promise been effected between Miss Ward and the management?), and then, in succession, Impulse, by the anthor of Diplomacy, 55 5 the sensation play, The World; and Byfon's ws comedy, Upper Crust,

Monday night of last week the regular season of Ford and McCaull's Bijon Opera House opened with Kate Claxton in one of Boucicault's adaptations entitled Panvrette, but rechristened especially for this occusion The Snow Flower. That the piece has moulded upon the shelf since 1838, when it was produced at Niblo's Garden and scored what was equivalent to a flat failure, is not strange. It is written in that strained, unnatural style that characterized much of Soucicault's early work, and justice neither to the dramatist nor to the French original. The story of Pauvrette is highly melo-dramatic and unreal, Two children are mixed up after the traditional fashion; of course the high-born youngster, the daughter of a Colonel, being placed in a lowly condition, while the plebeian's offspring, the child of a daughter of the regiment, is immediately given a comfortable seat in the lap of luxury. Pauvrette, the high-born, grows up and tends a herd of goats every Winter on the heights of the Alps. A handsome Count Maurice who is betrothed to and about to marry against his will Louise, the daughter of the vivandiere, goes up into the mountains, reaches Pauvrette's but, and is imprisoned there by an avalanche for several months. Of course he falls in love with the simple, pretty goat-herd, and she reciprocates his affection. The girl's identity is finally established, Maurice marries Pauvrette, and Louise finds somebody else to console her.

Miss Claxton did not score a triumph as the heroine, but she played the part with becoming grace and intelligence that met with favor. It is not strong enough to make a feature in her repertoire, and she will need semething better to draw people if she plays an extended engagement in New York. Charles Stevenson is a pleasing, gentlemanly actor, but weightless and wanting in earnestness and vigor. He wears well-fitting clothes, however, and looks handsome as a picture. Ed. Arnott gave a decidedly good specimen of melodramatic acting as Bernard. He has a strong personality and positive magnetism. W. F. Owen was not well fitted with a part that gave him no opportunities. Margaret Cone, the star's sister, played Louise satisfactorily.

The avalanche scene was cleverly arranged.

[CONTINUED ON EIGHTH PAGE.]

AT THE THEATRES.

CONTINUED FROM SEVENTH PAGE. Nelse Waldron designed it, and he deserves praise for the effectiveness of his work. The houses have been small.

The subscribers to the Dudley Buck Opera season at Haverly's have kept the house well filled every evening, despite startling political news and the Italian rival further east on the same street. We have no reason to change the opinion expressed last week. The music soars up above the heads of the people, and is too good for comic opera. The libretto is not funny, and grows a little more that way on acquaintance. Deseret will continue till next Monday night, when Rice's Surprise Party will present Revels-an American extravaganza that is sparkling and fresh, but ill suited to precede election week.

Mr. Percy's Baffled Beauty has undergone certain improvements which make the play more compact and its rendition more easy, while the plot is more readily understood. On Monday, the leading part, Giulia, first played by Rose Eytinge, was assumed by Emily Rigl. Several times Miss Rigl showed that she was not absolutely letter perfect, but she was nevertheless en rapport with the spirit of the character she was acting. Giulia is by no means a lovable personation, but Miss Rigl made it a deeply interesting one. Proud, capricious, overbearing, and relentless, in turn, she carried her audience with her, even through much of the dialogue which to say the least is wearisome, When Miss Rigl becomes more familiar with the details of her part, she will doubtless give such a personation as will startle even the adaptor of the play. From first to last Miss Rigl sustained the role with power, but she was especially forcible near the close, in the duel scene, not only where she throttles her hated rival, but also as she cowers over the dead body of Ion, the Greek adventurer, slain in her defence, while she faces her husband. Mark Pendleton did some excellent work as Aylmer, the devoted friend of Giulia.

There were two very important events that stirred up the amusement public Monday night. One was Italian opera at the Academy, and the other the opening of Tony Pastor's Theatre down Broadway. The public showed little favoritism, crowding to see Tony's performance as well as Col. Mapleson's. Every year the management of the only strictly high-class variety performance in New York City-for the entertainment at the Comique belongs to another order, that of vaudeville-has advertised "renovations." "improvements," etc., and at last the promise has been fulfilled. The lobby has been handsomely decorated; the floor has been covered with a pretty Brussels carpet; the boxes have been draped after the latest and most approved freak of household and theatric decorative art; the walls have been freshened, and the house made to assume a bright and cleanly appearance. The decorations, however, would not affect Mr. Pastor's patrons. He gives such attention to the department behind the curtain that his devoted admirers would go to see his performance, if necessary, in a barn. But now they have an additional reason for flocking to see his cosy, comfortable theatre. An excellent bill is presented this week, comprising the cream of his successful traveling company. The attractive little French Twin Sisters dance neatly; Tony Pastor, himself, sings a number of fresh songs of the day in his own inimitable way; Bryant and Hoey give their laughable but vulgar sketch, The Musical Tramp; Bonnie Runnels convulses everybody with his funny recitations and songs; the St. Felix Sisters-only three now-sing and dance cleverly. They are a trio of refined little artists always refreshing to see. Ella Wesner has grown old and faded, and so have her impersonations. We have never liked this sort of business. It is suggestive as well as stupid. Her advertising song of a wellknown brand of cigarettes should be hissed down, although cleverly sung. Miss Wesner is probably paid by the manufacturers for introducing it. Harry and John Kernell are as funny as of old in their "sidewalk conversation," but it is getting stale. The audience want some new topics. The Four Eccentrics complete the introductory portion of the programme, which is followed by Tony Pastor's well-known sketch, Go West on the Emigrant Train, introducing the company in its full strength, with Flora Moore, Lina Tettenborn, and little Eva French. Business has been excellent. Next week several new people are announced, including Niles and Evans, Harry Parker and his dogs, and a comedy called Fun on the Stage, from the prolific pen of John F. Poole, Esq.

Archibald Forbes, the famous war correspondent, has made his bow to an American audience. The lecture, "Royal People I Have Met," is not a lecture at all. It is a news letter written by an able correspondent, highly descriptive and full of brilliant word painting. Mr. Forbes is, beyond question, a writer of great power, but he has no platform gifts. He is just the sort of a man who, with the instincts of a true journalist, would brave any danger and surmount all difficulties to get news, but he is no orator. As a writer he is forceful, brilliant and fascinating; as a reader he is tiresome and disappointing. Personally, he is a fine specimen od, above the middle height, with the physique of an athlete, a large head and a very pleasant face. He has the bearing o

a soldier and the manners of a gentleman. He has an easy style and is fluent of speech, but his strongly marked cockney accent and monotonous hightoned drawl give an almost soporific effect to his readings. Much that an Englishman has to say about Royal people is of course uninteresting to an average audience, but the Chickering Hall assemblage listened patiently to Mr. Forbes story, for the sake of its verbal embellishments. His "Mechanism of War Correspondence" is likely to prove far more interesting to the public. Into such a life as Mr. Forbes, there must have been crowded strik ing incidents, remarkable occurrences, hairbreadth escapes and desperate encounters, all of which recounted in his brilliant language would make a charming talk. This is Mr. Forbes' first visit to America. On two occasions when he had his passage booked to cross the Atlantic, he was suddenly ordered on active duty to accompany the British troops in the Afghan and Zulu wars. He is a born journalist, and has performed many daring feats in his search for important and early news. His first literary venture was as a magazine writer; then he became a hack on a daily newspaper; afterwards editor of the London Scotsman, finally making his fame as a war correspondent. By the way, it did not appear in Mr. Forbes' recital of Royal names that he had actually met any of these monarchs. He saw them, some afar off, others more closely, but his acquaintance with them was of the slimmest description. The masterly power of graphic portrayal possessed by this distinguished journalist, seems illused in recounting the petty doings and sayings of Kings, Emperors and f'rinces.

This is the last week of Mr. Percy's Baf fled Beauty. Next Monday night Clara Morris makes her re-entry in Article 47. Her per formance of Cora was one of the stepping stones to the fame she has acquired. -This is the fifth week of An American Girl. Business continues good. Lillian Spencer has made a very good impression at the rehearsals thus far. Strakosch certainly has great faith in his new star. She follows Fanny Davenport. - At Niblo's Monnight Aldrich and Parsloe appeared before a packed house in My Partner. The play went splendidly, and pleased the down town audience immensely. It will continue for two weeks. Business is big .- Cinderella is really drawing at Booth's .--Our First Families will shortly be succeeded by a musical edition of Robertson's charming comedy School .- Mahn's English Opera company are singing Boccaccio at a west side theatre.-When you feel blue go down town to Harrigan and Hart's or up town to Birch and Backus' and laugh it all away .- Joseph Hatton reads his novel A Daughter of Bohemia at the Madison Square this afternoon. It will be a recherche affair.

CONCERNING SOME OLD PLAYERS.

ANNE OLDFIELD was the daughter of an officer in James II. army. Her introduction to the stage was due to George Farquhar, who overheard her reading a portion of Beaumont and Fletcher's lively comedy, The Scornful Lady, at The Mitre Tavern in St. James' Market, kept by her sister, a Mrs. Voss. Farquhar was so delighted with her, 'tis said, he fell in love with her that he spoke in the warmest manner of her ability to his friend, Sir John Vanbrugh, who ultimately recommended her to Rich, the manager of Drury Lane, by whom she was engaged at a weekly stipend of fifteen shillings. In the year 1700 she made her appearance in Vanbrugh's Pilgrim, adapted from Beaumont and Fletcher; as Aurelia in Mrs. Carrol's (afterwards Mrs. Centlivre) tragedy, The Perjured Husband and Sylvia in Old Mixon's, The Grove or Love's Paradise. The two following seasons she played a variety of original parts: but in none did she reveal that wondrous latent talent that was to astonish and delight the town. In 1703, while the company were playing at Bath, she was cast for the part of Leonora in Sir Courtly Nice, a part in which she made a decided hit. It appears that Cibber, who did not appreciate her talent, read the part over with her in a careless manner, and she, feeling annoyed, read her lines indifferently; but of the per formance, let Colley tell us in his own words: "She had a just occasion to triumph over the error of my judgment, by the almost amazement that her unexpected performance awaked me to; so sudden and forward a step into nature. I had never seen." Elated with her success, she became more diligent, listening eagerly for any hints that might accrue to her advantage from either authors or her fellow players. During the season 1704-5, she appeared on the 7th of December, in the character of Lady Betty Modish in Cibber's comedy, The Careless Husband, a part in which she gained the most unqualified praise from the public and author. Cibber speaking of her in this part, says: "Had her birth placed her in a higher rank of life, she had certainly appeared to be, in reality, what in the play she only ex cellently acted, an agreeable, gay woman of quality, a little too conscious of her natural attractions." On the 23d of March, 1705, she again appeared in a new part, Biddy Tipkin in Steele's comedy of The Tender Husband in which she was much admired.

Husband in which she was much admired. The following season she appeared in a variety of original parts, chief of which were Lady Reveller in Mrs. Carrol's Basset Table, Izadora, in Cibber's Tragedy Perolla and Izadora; and Arabella, in the comedy Hampstead Heath 1705. On the 26th of January, 1706, she had a benefit, which was largely attended, playing The Tender Husband, in which she acted her old part of Biddy Tip-

kin. On the 8th of April she appeared as Sylvia in Farquhar's Recruiting Officer, in which she made a great hit. The piece was played ten times consecutively. Having joined the Haymarket Theatre in 1706-7 she opened in Elvira in The Spanish Fryar, playing also her old parts in the Careless Husband, The Recruiting Officer, and Sir Courtly Nice. She also played Estifanis in Rule a Wife and Have a Wife, which was a splendid characterization, "When Oldfield drew the pistol for the part of the country of the countr from her pocket, pretending to shoot Perez, Wilks drew back as if greatly terrified, and, in a tremulous voice, uttered, 'What! thy own Husband!" Oldfield replied, with an archness of countenance and half shut eye, "Let mine own husband then be in his own wits," in a tone of voice so exactly in mita-tion of his, that the theatre was in a tumult of applause." She also played Florimel in Cibber's Marriage a la Node. On the 25th of February, she played for her benefit her old part in The Tender Huspand, and on the 8th of March she created one of her on the 8th of March she created one of her best parts, Mrs. Sullen, in Farquhar's best comedy, The Beaux Strategem. A story is told in connection with this part, showing that Farquhar felt his end was approaching. Wilks told him (Farquhar) that Mrs. Oldfield thought he had dealt too freely with the character of Mrs. Sullen in giving her to Archer, without such a proper divorce as might be a security to her honor, "to solve that "reguled Farquhar". I'll get a real division. might be a security to her honor, "to solve that," replied Farquhar, "I'll get a real divorce, marry her myself, and give her my bond. She shall be a real widow in less than a fortnight." On the closing night of the season the 10th of June she played Maria in The Fortune Hunters. The next season, (1707-8) she created several new parts among which may be mentioned Lady Dainty, in Cibber's Double Gallant, and Ethelinda, in Rowe's Royal Convert. On the union of the Haymarket and Drury Lane companies she appeared at the latter on the 16th of January, 1708, in her old part in The Recruiting Officer, and remained until the season of 1709, and the season of 1709. playing quite a number of original parts. This year she rejoined the Haymarket company, the terms of her engagement being £200 a year and a clear benefit, here we find her enyear and a clear benefit, here we find her enacting quite a large number of characters, one only being original. viz.: Belinda, in The Man's Bewitched, by Mrs. Centlivre. It was played three nights only. The authoress says in her preface to this piece, "It would have made its way to a sixth night if it had had fair play. Mistake me not, I do not mean from the representation, for I must do the players reason. Had I searched all the theatres in the world I could not have selected a better company, nor had more juslected a better company, nor had more jus-tice done me in the action, though they have not dealt by me honorably in my bargain;

for they ought not to have stopped the run, upon any pique whatever."

The following year Anne acted but little. In 1711-13 she is again at Drury Lane, playing a number of her old comic characters and creating a number of new ones. The season of 1713-14 she created several very distinct characters—Marcia, in Addison's tragedy, Cato; Eriphile, in The Victim, by Charles Johnson; and Jane Shore, in Rowe's tragedy of that name, in which she made a remark of that name, in which she made a remarkable impression, the play having quite a run. Jane Shore was again produced for her benefit on the 1st of March. On the 27th of April she appeared as Violante in The Wonder—surely a variety of characters to test the qualities of any actress. As season follows season, we find her playing a varied round of old and new parts, timly established in her position, and in great favor with the fashionable world.

On the 10th of January, 1728, she created

ionable world.

On the 10th of January, 1728, she created the part of Lady Townly in Cibber's Provoked Husband, and "slided so gracefully into the foibles, and displayed so humorously the excesses of a fine woman too sensible of her charms, too confident of her power, and led away by her passion for pleasure—that no succeeding Lady Townly arrived at her many distinguished excellences in that character." She spoke the epilogue to this play, and on speaking the first line—
"Methinks I hear some powdered criticany—"

"Methinks I hear some powdered critic saysome man, sitting in the front row of the pit, next the orchestra, hissed her. She fixed her next the orenestra, missed ner. She nxed ner eye upon him immediately, made a very short pause, and spoke the words, "Poor creature!" loud enough to be heard by the audience, with such a look of mingled scorn, pity and contempt, that the most uncommon applause justified her conduct in this particular and the ways worth. ular, and the poor reptile sank down with fear and trembling. This play ran twenty-eight nights. The managers presented her with fifty guineas for this impersonation. On the 18th of November, 1728, we find

she was ill at her house in Grosvenor Street, d of 1 ber she is agair ing in The Scornful Lady and several of her old parts. The season of 1729-30 was the last of this remarkable actress upon the stage. On the 9th of January, 1730, she played an original part, Clarinda, in Humors of Oxford, a comedy that is said to have been written by James Miller; and on the 23d of February another original character—that of Sophon isba, in the tragedy of that name by James Thomson. It is said she uttered the following line in this play-"Not one base word of Carthage, for thy

with such grandeur in her action, and in a voice so powerful, that it even astonished Wilks. It is certain the audience were struck, and expressed their feelings by the most uncommon applause. Thomson says of her: "Mrs Oldfield in the character of Sophesish has available what against the fold in the character of Sophesish has available what against the fold in the character of Sophesish has available what against the fold in the character of Sophesish has available what against the fold in the character of Sophesish has available what against the fold in the character of Sophesish has a variety and the fold in the character of Sophesish has a variety and the sound the her: "Mrs Oldfield in the character of Soph-onisba has excelled what even in the fond-ness of an author I could either wish or im-

agine; the grace, dignity, and happy variety of her action have been universally applaud ed, and are truly admirable." Thindeed! On the 19th of March indeed! On the 19th of March she had a benefit; it was her last. She played Lothario in The Fair Penitent. The remainder of the season we find her in several of her old parts, such as Elvira, Lady Brute, Lady Townly, Jane Shore, Biddy Tipkin, Lady Dainty, Estifania, and Mrs. Sullen. On the 28th of April she played for the ben-cit of Mr. Charke and Miss Raftor, Lady Brute in The Provoked Wife. This was her last appearance upon the stage that she had so long adorned by her unrivalled acting. She had played sixty-five original characters.

She is thus described by Davies: "Mrs. Oldfield was in person tall, genteel and well shaped; her countenance was pleasing and shaped; her countenance was pleasing and expressive, enlivened with large, speaking eyes, which in some particular comic situations, she kept half shut; especially when she intended to give effect to some brilliant or gay thought; in sprightliness of air and elegance of manner she excelled all actresses, and was greatly superior in the clear, sonorous and harmonious tones of her voice." Cibber says: "The variety of her powers Cibber says: "The variety of her powers could not be known, till she was seen in a variety of characters, which as fast as they fell to her she equally excelled in but her excellence in acting was never at a stand, and Lady Townly, one of her last new parts, was a proof that she was still able to do more, if more could have been done for her."

DRAMA IN THE STATES.

[CONTINUED FROM FIFTH PAGE.] Gulick & Blaisdell Co. 4 (Arabian Night): Open season at Joliet, Ill., Nov. 15. Gulick & Blaisdell Co. 5 (Minstrel Con-

gress): Open season Nov. 15.
Gus Williams Comb.: Memphis, 21, 22, 23;

New Orleans, 25, week. HAVERLY'S WIDOW BEDOTT: Laporte, Ind., 21; Joliet, Ill., 22; Springfield, 23; St. Louis, 25, week. Louis, 25, week. HAVERLY'S NEW UNITED MASTODON MINS.

TRELS: Begin season Nov. 8.

HAVERLY'S BLACK 40: Chicago, 18, week;
Cleveland, 25, week; Cincinnati, Nov. 2.

HARRY MINER'S ROONEYS: Concord, N. H.,
21; Nashua, 22; Greenfield, 23; Holyoke,

HERRMANN: Providence, 21, 22, 23; Boston, 25; Jersey City, Nov. 1; N. Y. City, S. HERNE'S HEARTS OF OAK: Syracuse, 21, 22,

23; Albany, 25, week. HUNTLEY'S DRAMATIC COMB.: Jackson, Miss. 18, week; Aberdeen, 25, week.

JACK & MILLER'S COMETS: Oil City, Pa.,
Nov. 2; Bradford, 3; Duke Centre, 4;
Olean, 5.

JANAUSCHEK: Cincinnati, 25, week. JANE COOMBS: Iona, Mich., 21; Muskegon, 22;

Kalamazoo, 23. JARRETT'S CINDERELLA: New York, 11, 4

weeks.

JARRETT & RICK'S FUN ON THE BRISTOL:
Haverhill, Mass., 21; Portland, 22, 23;
Bangor, 25; Burlington, Vt., 30.

JOHN McCullough: Cincinnati, 18, week;
St. Louis, 25, two weeks; Pittsburg, Nov.

8, week.

JOSEPH JEFFERSON AND MRS. JOHN DREW:
Boston, 18, two weeks; Worcester, Nov. 1,
2; Fall River, 3; New Bedford, 4; Providence, 5, 6; Springfield, 8.
JOHN F. RAYMOND: Hannibal, Mo., 21; Quincy, Ill., 22, 23; Springfield, 25; Cairo, 26; Owensboro, Kv., 28; Evansville, Ind., 29; Terre Haute, 30; Danville, Nov. 1; Bloomington, 2, 3; Ottawa, 4; Joliet, 5; Aurora, 6; Dixon, 8.
JOSEPH MURPHY: Cincipaction JOSEPH MURPHY: Cincinnati, 18, week

JOSEPH MURPHY: Cincinnat, 15, Week.

JULIA HUNT CO: Owensboro, Ky., 22, 23.

KATE CLAXTON: N. Y. City this week.

KIRALFYS' AROUND THE WORLD: Philadelphia, 18, four weeks.

KATIE PUTNAM: Council Bluffs, Ia., 29, 30. LAWRENCE BARRETT: Syracuse, 20, 21; Albany, 22, 23; Philadelphia; Nov, 8, week. LEAVIT'S GRAND ENGLISH OPERA BURLESQUE

Co: Boston, 11, two weeks; Baltimore, 25, week; Philadelphia, Nov. 1, two weeks.

Leavitt's Speciality Come: Chicago, 18; Milwaukee. 25, 26, 27; Janesville, 28; Beloit, 29; Madison, 30.

Lingard - Dalziel Burlesque Co.: Syracuse, 21; Albany, 22, 23; Philadelphia,

25, two weeks.
LOTTA: Philadelphia, 4, three weeks; Troy,
N. Y., 25, 26; Syracuse, 27; Buffalo, 28,
29, 30; Rochester, Nov. 1, 2, 3; Oswego, 4,
Watertown, 5; Utica, 6; Boston, 8, three weeks.

MAGGIE MITCHELL: Washington, 11, two MAGGE MITCHELL: Washington, 11, two weeks; Baltimore, 25, two weeks. MARY ANDERSON: Chicago, 18. week; Fort Wayne, Ind., 25; Jackson, Mich., 26; Lansing, 27; Detroit, 28, 29, 30; E. Sagi-

Lansing, 27; Detroit, 28, 29, 30; E. Saginaw, Nov. 1.

MATDE GRANGER (Two Nights in Rome):
Boston, 18; Brooklyn, 25.

MILTON NOBLES: Central City, Col. 20, 21;
Golden, 22; Boulder, 23; Cheyenne, 24.
Greeley, Col., 26; Denver, 27, 28, 29, 30.

M'LISS-PIXLEY Co.: Fall River, 21; Bradford, 22; Lynn, 23; Salem, 25; Gloucester, 26; Lawrence 27; Haverhill, 28; Portland, Me., 29, 30; Bangor, Nov. 1, 2; Lewiston, 3; Portsmouth, N. H., 4; Manchester, 5; Nashua, 6.

MINNIE PALMER COMB.: Ogdensburg, Ont.

MINNIE PALMER COMB .: Ogdensburg, Ont., 21; Ottawa, 22, 23; Montreal 25, week.

Mrs. Scott-Siddons: Toronto, 25, week;

Montreal, Nov. 1, week.

Grau's French Opera Troupe: N. Y. City,

18, week. Mrs. Howard's Uncle Tom: Worcester, 25; Springfield, 26; Hartford, 27; New Haven, 28; Bridgeport, 29.
MITCHELL'S PLEASURE PARTY: Ft. Wayne,

MITCHELL'S PLEASURE PARTY: Ft. Wayne, Ind., 21; Lansing, Mich., 22; Ypsilanti, 23; Chicago, 25, week; Detroit, Nov. 1, 2, 3; Erie, Pa., 4; Savenia, 5; Lockport, N. Y., 6; Boston, 8, two weeks.
MILES' JUVENILES: Texarkana, Tex., 20, 21; Little Rock, Ark., 22, 23; Memphis, 25, week; Nashville, Nov. 1, 2, 3; Louisville, 4, 5, 6.

Y PARTNER (ALDRICH AND PARSLOE): New York, 18, two weeks; Brooklyn, Nov.

1, week.
NEIL BURGESS (Widow Bedott): Topeka, 21;
Kansas City, 22, 23; St Louis, 25, week.
NICK ROBERTS' HUMPTY DUMPTY: Atlanta,

NICK KOBERTS HUMPTY DUMPTY: Atlanta, Ga., 21, 22, 23 (Fair week). NAT GOODWIN'S FROLIQUES: Williamsburg, N. Y., 18, week; Newark, N. J., 25; Pater-son, 26; Trenton, 27; Jersey City, 28, 29, 30; Richmond, Va., Nov. 1, 2, 5, 6; Norfolk, 3, 4; Waterbury, Ct., 8; Bridgeport, 9; New Haven, 10; Albany, 11, 12, 13. ONE HUNDRED WIVES COMB.: Philadelphia,

18, two weeks.
OUR GENTLEMEN FRIENDS Co. (George Hol land): Northampton, Mass., 21; Spring field, 22. Bridgeport, Conn., 23. Suspend tour until after election. Boston, Nov. 8. OLIVER DOUD BYRON: Sharon, Pa., 21; Newcastle, 22; Youngstown, O., 23; Pittsburg, 25, week; Erie. Nov. 1; Jamestown, N. Y., 2; Dunkirk, 3; Buffalo, 4. 5, 6.
Polk's GENTLEMAN FROM NEVADA: Detroit,

Polk's Gentleman From Nevada: Detroit, 18, week; Port Huron, 25; Flint, 26; Bay City, 27, 28; E. Sagmaw, 29, 30; Cleveland, Nov. 1, week; Chicago, 8, week. Pirates of Pexzance: Montreal, 21, 22, 23, Mackay-Sylvester Co. (Our Flirtations): Louisville, 21, 22, 23; Chicago, 25, three weeks.

weeks.
Power's Galley Slave Co.: Peterboro,

POWER'S GALLEY SLAVE CO.: Telebrot., Can., 21; Hamilton, 22, 23; London, 25, 26; St. Catharines, 27, 28. RICE'S BIJOU OPERA Co.: Boston, 4, three weeks: Philadelphia, 25, week; Washingweeks; Philadelphia, 25, week; Washing ton, Nov. 1, week; Pittsburg, 8, week. RICE's EVANGELINE: Baltimore, 18, week. RICE'S EVERPRISE PARTY: N. Y. City, 18.
ROBSON AND CRANE: Pittsburgh, 18, week;
Boston, 25, two weeks; N. Y. City, Nov.

ROYAL ILLUSIONISTS (Thorn and Darwin):

ROYAL ILLUSIONISTS (Inorn and Darwin):
Syracuse, 18, week.
REMENYI CONCERT TOUR: Brampton, Can.;
22; Guelph, 23; Whitby, 27; Port Hope,
28; Bellville, 29; Prescott, 30; Cornwall,
Nov. 1; Montreal, 2, 3.
SOL SMITH RUSSELL'S EDGEWOOD FOLKS:
Brooklyn, 18, week; Philadelphia, 25.
SNELBAKER & BENTON'S VARIHTY COMB.:
Chillionthe O. 21: Dayton 23

Chillicothe, O., 21; Dayton, 23.
SMITH AND MESTAYER'S TOURISTS: Cincinnati, 18, week; Cleveland, 25; Chicago, Nov. 1; St. Louis,8; Indianapolis, 15; Brooklyn, 22. STRAKOSCH OPERA TROUPE Indianapolis, 21,

22, 23; St. Louis, 25, week; Caicago, Nov. 1, week; Cincinnati, 8, week.
SOLDENE OPERA-BOUFFE Co.: Brooklyn, Nov.

Tony Denier's Humpty Dumpty: Peterboro, Can., 21; Coleburg, 22; Kingston, 23;

Brockville, 25; Ottawa, 26, 27; Montreal.

TONT PASTOR'S TROUPE: New York city, 18 -open winter season.

TAGLIAPIETRA OPERA Co.: New Orleans, 31,

week.
THE HARRISONS (PHOTOS): Nashville, 21, 22. 23; Chicago, 25, week.
Thomas W. Keene: Indianapolis, 20, 21, 22, 23; Louisville, 25, 26, 27; Nashville, 28,

WALLACE SISTERS: Parkersburg, W. Va., 21, 22, 23. WILLIE EDOUIN'S SPARKS: Philadelphia, 18.

CIRCUSES. CIRCUSES,
BARNUM'S: Luling, 21; San Antonio, 22, 23;
Galveston, 25; Parsons, Kans., Nov. 1; Ft.
Scott, 2; Clinton, Mo., 3; Booneville, 4;
Jefferson City, 5; Washington, 6—close FOREPAUGH'S: Close season at Washington

C. H., O., 23. GREAT LONDON: Charlotteville, 21, 22; Lynch-

Great London: Charlotteville, 21, 22; Lynchburg, Va., 22; Danville, 23; Petersburg, 25; Fredericksburg, 26; Richmond, 27; Washington, 28, 29, 30.

Sells' Bros.: Uniontown, 21; Demopolis, 22 Meridian, 23; Macon, 25; Columbus, 26; Starkville, 27; West Point, 28.

Robinson's: Valdosta, Ga., 21; Live Oak, 22; Jessup, 23; Brunswick, 25; Baxley, 26; McRae, 27; Cochran, 28; Macon, 29.

MEMBERS of the out-of-town staff are particularly requested to write the word "Correspondence" on their envelopes.

LETTERS TO THE EDITOR.

Will you hear this letter with attention? As we would hear an oracle.

-LOVE'S LABOR'S LOST.

A CLERGYMAN WHO IS A CHRISTIAN. LEADVILLE, COL., Oct. 14, 1880.

EDITOR NEW YORK MIRROR:
With the writer's permission I send you
the enclosed self-explanatory communication, received by me a few hours since. In the Great Sahara of religious (?) prejudice and bigotry that surrounds our craft, there looms an occasional oasis, the more fragrant and welcome for its rarity and isolation. Would, for the sake of common honesty, common justice and common decency, that there were fewer howling dervishes of the Brooklyn Tabernacle species, and more honest, earnest young workers like T. J. Mackay in the vineyards of humanity; men who belong to the era in which they live; an era of progress and enlightenment, and who have the cour-age and manhood to preach and practice what they feel. All honor to these few brave what they feel. All bonor to these few brave spirits, who by precept and example say to the breathing fossils of their guild, come out of the mouldy dungeons of the past; wipe from your dim eyes the mildew of the Middle Ages; rinse your stale mouths at the bubling springs of humanity; open the narrow windows of your hearts and let God's sunlight in. Very truly yours.

MILTON NOBLES.

DEAR MR. NOBLES:- I cannot retrain from DEAR MR. NOBLES:—I cannot retrain from expressing to you my pleasure in witnessing the representation of your play, A Man of the People. Taken as a whole, or each part in detail, the acting was capital, while the moral running through the whole play, from beginning to end, cannot but exercise a wholesome influence for good in our day and appropriate in Many sentences, are texts from generation. Many sentences are texts from which sermons for the times might well be preached from our pulpits, and it will go hard with this great nation if the warnings contained in A Man of the People are not carefully heeded. In the name of the "People," in the mame of our common Humanity, ple," in the same of our common Humanity, I thank you for your brave, manly defence of justice and mercy as against Power and Prejudice and Pride, and trust that you may be spared long to present such wholesome and necessary truths to our citizens.

Sincerely yours, T. J. MACKAY, Rector St. George's Church, Leadville.

PROFESSIONAL DOINGS.

-Steele Mackaye intends to play Pittacus Green, in the sweet bimeby, at the Madison Square.

-James H. Alliger left Friday to join Mr. and Mrs. Chanfrau, with whom he has been engaged.

—Alice Oates and The Favorites are to open Bidwell's reconstructed St. Charles Theatre, New Orleans.

-Marc & Schlum of Fourteenth Street are taking photographs of many prominent professionals. The quality of their work is

Items: The Nashville Jubilee Singers gave a pleasing entertainment 15th, in St. James' Hall. Aberle's Minstrels have engaged the

Col. D. A. Keys, Lotta's advance agent, reports business large—way above anything the management expected. He says that Lotta works like a beaver. -The French Opera company (M. G. de

Beauplan's) arrived Oct. 19, at New York, by steamer St. Laurent from Havre. Mme. by steamer St. Laurent from Havre. Mme. Ambre and Mlle. Lablache were of the party.

Bigamy, the new play by Ettie Henderson and Fannie A. Mathews, will shortly be produced. The Philadelphia critics did not treat Mrs. Henderson's Mountain Mystery kindly. -Miss Nellie Calhoun, grand-niece of John

C. Calhoun, made a very successful debut at the Grand Opera House, San Francisco, Oct. 19, as Juliet, and was accorded a gratifying reception. -A dispatch from Worcester, Mass., says

that George Edgar and his company, col-lapsed in that city on Tuesday last. The company have returned to New York with

-Mr. William Carleton, the author of many Fritzes, but not of the original Fritz, was in Richmond, Ind., the other day, and alluded to THE MIRROR as the only dramatic paper of this country.

-On account of a necessary change in the cast of Tannehill's Davy Crockett Company lately, John M. Sedgwick was called upon to play Davy with half an hours' notice—a work he achieved creditably.

-Mme, Leander (Baroness von Heringen-Hering) made her first appearance in this City, as a reader in Steck Hall, on Tuesday afternoon. Though she is favorably known in Denmark and England as an actress, she intends to confine herself here to readings and recitals.

—The following is a complete list of the actors and managers who were present at the sale of Fechter's wardrobe last Friday: Lester Wallack, W. R. Floyd, Barton Hill, Thomas W. Whifiin, Alfred Becks, George Becks, E.W. Cleary, W. E. Sheridan, John A. Hearne, Harry Lee, M. B. Phillips, M. R. Mayer, George F. DeVere, Mrs. George DeVere, A. D. Billings.

AN OFF-HAND SKETCH OF ROSE COGHLAN.

BY STEPHEN FISKE.

Rose Coghlan claims the same mixture of Irish and French ancestry as her brother Charles, and they resemble each other enough to have been twins. This resemblance is not only personal, but can be traced in their acting, although in our opinion Miss Coghlan is better as an actress than her brother as an actor. Charles always managed to give you the impression that he could be very much more powerful in melodrama and more effective in comedy if he would only take the trouble to try; but he never took this trouble and you left the theatre with a dissatisfied, disppointed feeling, which, althought it might at first arouse your interest in the actor, ultimately resulted in the verdict (quite correct, in our judgment,) that he had really been doing his best, and that his best was not altogether satisfactory, because his characterization was incomplete, the individuali ty of the actor never being fully lost in that of the person represented, in spite of the marvellous make-up. Miss Rose Coghlan, on the contrary, although she may rival her brother in this defect for a few scenes, and even for a whole act, yet has her moments when she is entirely lost in her part and is so thouroughly identified with it that the audience is as completely carried away as she is herself. This emotional quality, which Charles altogether lacks, is superadded to an experience, an artistic sense, and a refined taste in costume and in stage business not in any way inferior to his own, and, thefefore, proves her to be superior to him, since she possesses one more of the essentials of the profession. The art of acting is the art of appearing to be somebody else, and although this is occasionally overlooked in the consideration of some popular favorite, whom we like best when he is most himself, it is the enly true definition of the art, nevertheless.

stop to think that every detail of costume, accent, expression and movement upon the stage must be thought out thoroughly before the performance, and cannot be disclosed to the player even by the inspiration of genius, are apt to underrate Miss Coghlan and to believe that she is a fine actress simply because she is a fine woman. If this were true, then all the fine women would be actresseswhich, thank Heaven! they are not-and every good actress would be a fine womanwhich, we all know, is not the case, although the actresses themselves may think differently. The preposterous exhibitions that many handsome ladies make of themselves upon the stage, and the successes which ladies with no pretensions to beauty have achieved, sufficiently contradict such a hasty theory. But Miss Coghlan is very apt to incur this misjudgment because her methods are not demonstrative; her voice and manner are peculiar; both seem, at first, a little forced and formal, and she executes her conception of every character upon an artistic level, which, if it never rises to inspiration, as assuredly never descends to the ordinary tricks and artifices of the profession in order to secure applause and win a cheap popularity. She belongs to a school that never plays at the audience, nor does she exaggerate that school into such an utter ignoring of the audience as is preached by some impracticable professors, who confound the art of acting with the art of deception, and who forget that to be entirely natural upon the stage would not be acting in the theatrical meaning of the word. To appear to be natural is a very different thing from being natural on the stage, and Miss Coghlan has hit "the golden mean" of her profession precisely.

Those who reason superficially and do not

We are inclined to believe, as we review the sketches taken at various points of her career, that it has been Miss Rose Coghlan's misfortune never to remain long enough in one theatre to do herself justice and to have justice done to her by the critics and the public. There are certain peculiarities, which we have alleady pointed out, that strike a strange audience in her acting; but the more she is seen and studied, the more she is appreciated and admired. This is not the case with her brother Charles, who wearies by a repetition of the same mannerisms, and only occasionally strikes a character, as in The American, which these mannerisms exactly suit. His Charles Surface is his Alfred Evelyn in satin breeches and silk stockings; his Claude Melnotte is his Hamlet in a French uniform; he was the same prisoner in The Princess Royal and in The Celebrated Case. At first sight Miss Coghlan seems to have the same characteristic; but with her it wears off upon acquaint ance, while with her brother it hardens and becomes intolerable. It was only when the management attempted to replace her that the public comprehended the gap that Miss Coghlan had left in Wallack's company by her secession in favor of the more golden promises of San Francisco. The amount of popularity which she has acquired there in a single season was extraordinary. The loss of her at Booth's Theatre was the preliminary symptom for the closing of Mr. Boueicault's brilliant experiment at that house. Last season she was engaged as the leading lady at the Madison Square Theatre; but the success of Hazel Kirke prevented her appearance, and, this season, she transferred herself to Wallack's again. To herself, personally, these too brief engagements may matter little, for she can always command a very large salary, and managers are eager to engage her; but, from an artistic point of view, we should like to see the effect of five

years of steady work, at one leading theatre, in the variety of parts that a leading lady has to perform, upon Miss Rose Coghlan's art and upon her reputation. While leading ladies are so scarce that two out of the four stock theatres in the metropolis are trying to get along with temporary substitutes, it is hard upon the public that Miss Coghlan should be already planning a starring tour for next year, although it cannot be denied that so bright a Rosalind as that which is pictured to-day in THE MIRROR has a right to be starred.

STETSON'S SALVINI VENTURE.

What Bluff John has to Say about Salvini and his American Company-The Polyglot Idea and its Advantages.

Manager John Stetson of the Globe Theatre, Boston, was standing having a chat with ome friends in the hall of the Everett House on Sunday, when a representative of THE Mirror accosted him with a view of learning something about the Salvini engagement.

"When does Salvini arrive, Mr. Stetson?" "He will land in New York, I hope, on Nov. 1st, and we shall open in the Arch Street Theatre, Philadelphia, on the 29th. Well, no; the company is not yet quite made up, but I shall secure the best support that can be had for money, you may be certain.'

"Do you think, Mr. Stetson, the new de parture is likely to be a success, either artistically or finarcially?"

"Yes; most decidedly. I not only expect o make money, but also to satisfy every lover of high dramatic art. I present Salvini to the American public supported by an English-speaking company, not simply as a novelty, but because I think that our audiences will be gratified. Its a kind of labor reducing process. People will go to see and hear the star; their enjoyment will be principally in Salvini's performance. Well, to add to their pleasure, I shall give them a libretto in Italian and English, but in order to avoid the necessity of referring to the libretto when the star is not on the stage, I give my patrons an English company, so that the play as a whole may be understood. Who would care, for instance, to hear a couple of gravediggers chattering in Italian?" "Capital idea, Mr. Stetson, and the experi-

ment is worth trying." "I don't regard it as an experiment at all. Why, there's not so much risk as there would be in bringing over a foreign company. If I had an Italian company, and some of them were to get sick, or break their contracts, I should be left in the lurch, the performances would have to stop, the star remain idle, and managers all over the country would suffer loss. I could have reserve actors, but what an expense. And, again, if the star got sick, a foreign company with classical plays wouldn't draw a paying house. Now, that's the true inwardness of what you call my new departure."

"You have no idea that the performances in two languages will be unfavorably received, have you?"

"None whatever. At first you may think that the effect will be disagreeable, but I think otherwise, after carefully weighing the subject. As I said before, the chief interest of the audience will be centered in the star. when he is off the stage, the audience having only the libretto to fall back upon, will become indifferent, and will not take the trouble to look up the words. They will lose the thread of the story and the connection between the scenes. On the other hand, with only the star speaking in a foreign tongue, the demand upon the patience and good will of the audience is not excessive, and every one will be able to understand and therefore enjoy more of the play than if they were compelled to give their attention throughout the performance."

"What play do you open with, Mr. Stet

"Othello, followed by Macbeth or Hamlet. So you see the people will have plays that they are already familiar with. Nearly all the people who will crowd to see Salvini will be students of Shakespeare, and to them the roles of the principal plays are as household words, or as school-books to children, and a translation will scarcely be necessary with Salvini playing Othello, Macbeth, or Hamlet, and supported by an English company. No, sir, I do not fear the American public. They regard Salvini, and justly, as the great est living tragedian, who in certain roles is without a peer, and there is no doubt that this appreciation will be shown at the boxoffices of the various theatres in which he plays."

"What is your route?" "From Philadelphia we shall go south, as far as New Orleans, working back to New York, and the Empire City will have waked up by the time we open here to the excellence of the arrangement, and stimulated by the great success which is sure to follow us, the patrons of the drama here, will give Sal-

vini an ovation. "Putting money in your purse, ch?"

"Just so. But it will be money well earned. I shall give to the people an entertainment which cannot be surpassed, moreover, I invest largely in the undertaking, and the duties of management will be heavy So you see, it's only fair that I shall reap some reward. All this, however, is beyond the question. My purpose is to prove, that the American public need not be deprived of the services of great actors or actresses, simply because they do not speak our language, but that whether Italian German or Hebrew, that whether Italian, German of Refew, the pleasure of their impersonations may be enjoyed by the simple expedient of supporting them with an English-speaking company of high merit."

"Thanks, Mr. Stetson, success to you."

"That's all right, the same to The Mirror."

MUSICAL EVENTS.

Mr. Mapleson must be hard to please, if he is not satisfied with his first night at the Academy on Monday. Every seat in the house was sold in advance, and there was not even standing room in the aisles. The Italian Opera season of 1880--81, has opened finely. Public curiosity was excited as to whether Gerster was in as good voice, as when last in New York, and whether Ravelli, the new tenor, would prove any acquisition to the operatic stage. No one is disappointed, Gerster is charming; Ravelli is excellent, and Galassi repeated his former successes. With such artists in the principal roles, ably supported by scarcely inferior artists, with Mapleson's well-trained chorus, and orchestra, the latter under the direction of Arditi, with all the scenery and paraphernalia of Her Majesty's Opera Company, no wonder Italian Opera in New York, is a success. The audience on Monday was as brilliant as it could well be, and gave Signor Arditi a pleasant welcome as he took his place in the orchestra, the old favorites on the stage were also warmly welcomed, Mme, Gerster being received with demonstrative applause, and the new tenor, Ravelli, most cordially. Lucia is a well worn opera, and its numbers are familiar to opera goers, while Mme. Gerster's rendition of the title role is almost beyond criticism. The prima-donna has lost none of her vocal sweetness, grace, power and fascination. Her execution is fully up to her former standard, and in the "mad scene" she delivered her lines with tenderness, and often brilliantly, and awoke the enthusiasm of the audience. Gerster's method and voice are singularly beautiful. Signor Ravelli proved himself a tenor almost worthy to share honors with Campanini. He is specially pleasing in melodic phrases, and his voice harmonized sweetly with Mme. Gerster's in the concerted music. He has a good compass, fine, easy style of delivery and an altogether pleasing manner. He is a better singer than he is an actor. Of Signor Galassi nothing more need be said, than this -he was the same conscientious artist he has ever shown himself to be in whatever he un-

One of the notable musical events of the week is Mr. Theodore Thomas' opening concert at the Metropolitan Musical Hall. On his assuming the conductorship of the orchestra at this popular place of amusement be received, as he deserves, a warm welcome from hosts of friends; and he may be sure of receiving in the future from the public generally the fullest manifestations of their approval of his new departure. The audience on Wednesday was large and appreciative, and signally demonstrative in its expressions of gratification at the musical treat provided. In the orchestra were many of Mr. Thomas old musicians, and in the hall were to be seen many of the patrons of the Central Park Garden concerts. The hundreds present had evidently turned out to greet an old friend. The programme on this occasion was a well chosen one, and included selections from Wagner, Beethoven, Massenet, Brahms, Mendelssohn, Rubinstein, Saint-Saens, and Strauss. These selections were worthy of their masterly treatment by the orchestra, under the direction of Mr. Thomas' graceful baton. We have warm praise for the initial programme-not only for its skillful arrangement, but also for its scientific execution. The Metropolitan Concert Hall, with Mr. Thomas as its musical director, has certain success before it. The orchestra contains some of the best artists in the city, many of them distinguished for their individual excellence. At the second Thomas concert, the audience evidently assembled with the single purpose of enjoying the fine music. And they had something to enjoy. Beethoven's Egmont overture; an adaptation for the orchestra of one of Bach's compositions; Wagner's Stegfried Idvl, and Massenet's Scenes Neapolitaines, in the first part; and in the second, a symphony in F major, by Hermann Goetz-for the first time in this country The Wagner Idyl was delicately performed, The Goetz symphony, in four movementsallegro moderata, intermezzo, adagio non troppo, and a grand finale-received a most brilliant interpretation. The third part of the programme was devoted to works of a lighter character. The Thomas concerts should be largely patronized.

Last Sunday's concert at the Metropolitan, was most successful. It was the fifth and last but one, of the series inaugurated by Rud Aronson. The experiment made by Mr. Aronson of mingling with classical selections, lighter and more popular music, has proved an attractive one. Large audiences of musical people have patronized these concerts. The orchestra on Sunday was under the direction of Mr. W. G. Dietrich, and the programme comprised choice numbers from Meyerbeer, Mendelssohn, Wagner, Nicolai, Flotow, Gungl, Beethoven, Strauss and Sul-Mlle. Shaeffer, M. Mauras, Mlle. Paola-Marie and Mary Albert were the vocalists. The latter gave Gounod's Ave Maria in fine style, accompanied by Mr. H. Brandt with violin obligato, also La Brindisi from Girofle Girofla. Levy, "the world renowned," played Sullivan's Lost Chord, Ar onson's Sweet Sixteen Waltz, Gounod's Serenade, and Wallace's Sweet Spirit Hear my Prayer. Paola-Marie sang Metras' waltz, LaVague and the chansonette, Le Petit Coin. Gungl's march, En Avant, was the orchestra finale. The only drawbacks to this concert were the hoarseness of M. Mauras and the nervousness of Mlle. Shaeffer.

Marie Pauline Nininger's Grand Concert

at Chickering Hall, on Thursday last, was a poor affair, judged from a musical point of view. There was a large audience, an abundance of floral offerings, and profuse applause. But all this is easily accounted for, it was an evidence of mistaken kindness on the part of friends. A new comer, Mr. Knudson Nillson, commenced the vocal performances by attempting to render an aria from Der Freischutz, later on he essayed the Erl King, a difficult song by Schubert. His attempt was a signal failure, though somebody presented him with a floral horseshoe. Mr. Nillson has a large, deep voice, of coarse quality, and a style utterly crude and amateurish. Mr. Carl E. Hasselbrink proved himself a violinist of superior merit. This young South American carried off the honor of the evening. His tone is pure, and his bowing more than excellent. He played a cavatina by Raff, a fantasie by Wieniawski, and a berceuse by Reber, with fine taste and expression. Once or twice, especially in the Faust fantasie, he got slightly out of tune, but he made amends by his sweet, rich tone and delicacy of execution in the berceuse. Mr. Adolph Unger, the solo flautist also scored a success. There are many perhaps who object to the flute being played as a solo instrument, and we confess the flute performance by Mr. Unger was a trifle weari some, but it was a musical triumph, nevertheless. The player showed fine powers as a flautist and may be considered one of the best performers on the instrument. His selection was not the most acceptable, being Themes from Norma, which music seems to us to demand an instrument of larger power than the flute. Miss Nininger made her first appearance since her return from Europe where she has been studying and singing. The lady has plenty of self-possession and a strong, flexible and rather pleasing voice, but her style is faulty, and her mannerisms offensive. Miss Nininger was announced with a flourish of trumpets, and such magniloquent statements made as to her marvellous vocal powers, that we almost expected to find that during the seven years since her debut at the Academy of Music in Il Trovatore, that she had by some occult means developed into an exceptionally great artiste. Study and practice have not made Miss Nininger a great artiste, and it is scarcely proba ble that she will ever take rank as a popular operatic singer. Her selections last Thursday were the Polacca from I Puritani, the great scena and aria from Der Freischutz and the Ab Non Creda and Ab Non Giunge from La Somnambula. The last two numbers are beyond her powers. She has a facile execution, and in florid music her vocal defects are not so apparent, but she can never be heard with pleasure in cantabile music, until she corrects an excessive vibrato which mars her best efforts. Her shake and runs are uncertain, and the way she jerks her head is painful to witness. Miss Nininger is doubtless an estimable lady personally, and is worthy of the wealth of floral gifts showered upon her by her friends, but neither this fact nor her kinship to the Secretary of war, can be permitted to influence a musical criticism. Miss Nininger has much to learn as a vocalist. Carlberg's orchestra played the overture to Nicolai's Merry Wives of Windsor and Brahm's Two Hungarian Dances, the former selection being given in good style, the latter, however, was not rendered with precision. Mr. Colby was musical director.

Academy of Music. Third night of the sub-scription.
FRIDAY, Oct. 23, 1889, wounod's Opera,
FAUST,
Faust by Signor Campanini: Mephistopheles,
Signor Franco Novara (his first appearance);
V'lentino, Signor Del Puente; Siebel. Miss A.
L. Cary, and Margherita, Mile. Alwina Valleria (her first appearance.)
LUCIA DI LAMMERMOOR.
First Grand Matines.

First Grand Matinee, TURDAY, October 23, at 2 o'cl SATURDAY, October 23, at 2 o'clock, Edgardo, Signor Ravelli (his second appearance); Ashton, Signor Galassi, and Lucia, Mune. Etelka Gerster.

MONDAY, Oct. 23, LINDA DI CHAMOUNI.
Linda. Mune Etelka Gerster.

WEDNESDAY, Oct. 27, CARMEN.

Mile. Belocca.

Doors open 7:30. The opera will commence at 8.

Box office open daily from 9 till 5.

Daly's Theatre.

Broadway and 30th street.
Safest and most luxurious theatre in the world.

EVERY NIGHT at 8 (fifth week), MATI-NEES Wednesday and Saturday at 2. Re-served seats 50c., \$1 and \$1.50. Haverly's Niblo's Carden Theatre.

J. H. HAVERLY.....Proprietor and Manager E. G. GILMORE......Associate Manager Limited engagement of two weeks only.
COMMENCING MONDAY, OCT. 18.
OUIS ALDRICH and CHAS. T. PARSLOE
in Bartley Campbell's powerful American
drama, entitled My Partner.

MY PARTNER.

The play which made the fame of its author in a night. And which is by long odds the best play of American life that has been brought on the boards.—New York Herald.

A Superb Star Company, with which, wher ever presented, it has achieved a Grand Dramatic Triumph. Wednesday and Saturday Matinees.

BIRCH & BACKUS' San Francisco Minstrels. Opera House, Broadway and 29th st.
The greatest organization in the world.
RECEIVED WITH SCREAMS NIGHTLY.
First week of Dumont's Musical Burlesque,
THE CANNIBALS OF BARREN ISLAND.
OUR TORCHLIGHT PARADE and all sorts of funny doings, sayings, etc. Delightful solo and part singing. Boy Chorus. Seats secured. Matinee Saturday at 2.

Aquarium.

Commencing MONDAY, October 18, UNCLE TOM'S CABIN

and the WOOLLY BABY ELEPHANTS.

Matinees each day. Admission only 25 cents!

Union Square Theatre. Mr. A. M. PALMER... Proprietor and Manager great play in five acts great play in five acts great play in five acts DANIEL ROCHAT,
DANIEL ROCHAT, SATURDAY, OCT. 28, SATURDAY, OCT. 28, SATURDAY, OCT. 28, first matinee DANIEL ROCHAT. New Music by Henry Tissington New Music by Henry Tissington New Music by Henry Tissington Haverly's Fifth Avenue Theatre.
J. H. HAVERLY..... Proprietor and Manager
FIFTH WEEK. FANNY DAVENPORT AN AMERICAN GIRL, ANNA DICKINSON. Nov. 1, LILIAN SPENCER in NORAH'S VOW. Haverly's Fourteenth St. Theatre. in the new comic opera, DESKRET. DESKRET.

Every number encored nightly. The MorMon Elder's tribulations with his TWENTY-FUUR WIVES.

THE SERENADE should be seen and heard
to be appreciated.

Matinees Wednesday and Saturday at 3. p.m. Monday, Oct. 25, RICE'S SURPRISE PARTY. First time in New York of the comic spec-tacular extravaganza, REVELS. Abbey's Park Theatre. The handsomest theatre in the metropolis." HENRY E. ABBEY Lessee and Manager. LAST NIGHTS. LAST NIGHTS. OF MR. TOWNSEND PERCY'S New Society Drama, A BAFFLED BEAUTY, CLARA MORRIS
Will shortly appear, supported by a power cast in
ARTICLE 47. Matinee Saturday at 3. Booth's Theatre. HENRY E. ABBEY..... .. Lessee and Manager SECOND WEEK OF THE FAIRY SPEC-Vast and Delighted Audiences. CINDERELLA, CINDERELLA, CINDERELLA, POPULAR PRICES.
GENERAL ADMISSION FIFTY CENTS.
Reserved sonts, 80 cents, 51 and 51.56.
FAMILY CIRCLE ... TWENTY FIVE CENTS. On matinee days children's tickets, 50 cents, which includes a coupon for a reserved seat. Wallack's. CK. . . Proprietor Every Evening and Saturday Matinee at :30 will be presented a new comedy, in three acts, entitled THE GUV'NOR, With new and appropriate scenery and appointments. THE UAST WILL INCLUDE
Messrs. John Gilbert, Osmond Tearle, W. Elton, H. M. Pitt, G. Eyre, W. J. Leonard, C. E.
Edwin, A. Roberts, W. L. Gleason, G. Conway,
W. H. Pope, H. Pearson; Misses Effic Germon,
Stella Boniface, Adelaide Detchon: Mms.
Ponisi and Emma Loraine.

Madison Square Theatre. STEELE MACKAYE......Manager EIGHTH MONTH HAZEL KIRKE.

OCTOBER 21, Mr. JOSEPH HATTON'S First Reading in America.

Tony Pastor's Theatre.

587 Broadway.

MONDAY, OCTOBER 18.

RETURN HOME OF THE GREAT COMPANY OPENING OF SEASON.

TONY PASTOR AT HOME
TONY PASTOR AT HOME
TONY PASTOR AT HOME
WITH HIS FULL COMPANY WITH HIS FULL COMPANY WITH HIS FULL COMPANY WITH HIS FULL COMPANY THE LARGEST AND BEST IN THE WORLD.

MISS ELLA WESNER,
MISS ELLA WESNER,
THE KERNELLS, HARRY AND JOHN,
BRYANT & HOEY, FRENCH TWIN SISTERS,
FOUR ECCENTRICS, THREE RANKINS,
ST. FELLX SISTERS, MISS FLORA MOORE,
BONNIE RUNNELLS, LINA TETTENBORN,
MAUTHUR ST. FERNON HER TENDAY. Tony Pastor's Theatre.

Theatre Comique, 514 Broadway.

WILLIAM J. SCANLAN, THE IRISH COMEDIAN.

Written especially for him by FRANK ROGERS. Mr. Scanian has a number of new and original songs which he will introduce in his new play. Managers please address, FRANK ROGERS, Union Place Hotel, Union Square and 14th street, New York.

PROFESSIONAL CARDS.

MISS LIZZIE WALDRO.

Juveniles,

Lendville, Col.

MISS LIZZIE MCCALL.

Address Agents or N. Y. MIRROR. MR. W. S. MULLALY. Musical Director, San Francisco Minatrels, N. Y.

MISS LILLIE GLOVER.
Leading Business.
Address 27 Linden Park, Boston, Highlands.

MISS LAURA DON.
Leading. MR. MAURICE STRAFFORD.
Juvenile, Mr. and Mrs. Geo. 8 Knight
Combination.
Season 1880-81.

MR. MARCUS MORIARTY.
Leading man Galick-Blaisdell Nip
and Tack combination, 18-6 St.

M 188 MARION LESTER. Leading Javenile, Gulick - Blaisdell Np and Tuck combination, 180 81. MR. JOHN W. ARCHER.

as Tyson, with John A. Stevens' CombiSeason 1880 '81.

MR. JOHN J. LEONARD.

Leading Business.
Disengaged Season 80-81. MISS JENNIE McCLELLAN.
68 Hudson Street, Boston.
120 East 13th Street, N. Y.

MR. JACQUES KRUGER.
Comedian and Stage Manager,
Willie Edouin's Spayks Co.

MINS KATE CASTLETON.
With Jarrett & Rice's Fun on the Address this office.

MISS LEONA MOSS.

At Liberty
Address care MIRBOR. MR. LESLIE GOSSIN.

Leading support to Annie Ward Tiffany 1880 81.

Care C. B. GARDINER.

Mk. LOUIS H. HAYWOOD.

Academy of Music, St. Johns,
Season '80.'81.

MR. L. F. LAWRENCE. Address MIRROR

MR. GEORGE C. DAVENPORT.
Minnie Palmer's Hunrding School,
Address care Mirror.

MR. GEORGE MORDAUNT. Jane Coombs' company 1880-81. Cure C. R. GARDINER. MR. GEORGE S. WOODWARD.
As the Major in Rit.
With F. S. Chanfran. Season 1880.'81.

MR. GEORGE E. OWEN. General Business Agent Thayer, Smith & Roulton's Eastern Circuit, season of 1880-81.

MESSRS. HYDE & BEHMAN.
Proprietors and Managers
Hydre & Behman's Theatre.

MR. HARRY J. BRAHAM.
Leader of Orchestra,
Rice's Evangeline Company.

MISS HELENE ADELL.
Leading Business.
At liberty.
Address Mirror. At liberty.

At HARRY D. GRAHAME.

MR. HARRY D. GRAHAME.

Re-engaged for Season 1880-81

With Oliver Doud Byron.

MISS HELEN BLYTHE.
Leading Lady, Daly's Theatre.
Address Mirror.

MRS. E. B. HOLMES.
At liberty.
Address Agentsor N. Y. Mirror.

MISS ANNIE L. WALKER.
Juvenile Soprano Leading. Last season with Haverly. 1985 Fulton Ave., Brooklyn. MR. MARK SMITH.
Baritone.
Jarrett's Cinderella Combination.

MLLE. ELISE KRUGER.
Premier Danseuse Assoluta.
Address this office. TISS MEROE CHARLES.

At Liberty.
Address Simmonds & Brown. MISS MINNIE FOSTER.
Topsy, with Anthony & Ellis Comb. 1886.
Address 388 Main Street, Charleston, Mass.

MR. AND MRS. MILLS HALL,
(HATTIE RICHARDSON.)
Mahn's English Opera Co. Care GARDINES.

MISS MARIE PRESCOTT.

M. ORLANDO W. BLAKE.

M. Comedian. Late with Fanny Davenport.

Address Dramatic Agents MR. FRANK WILLIAMS.

MR. HARRY IRVING.
Irish Comedy.
Care C. R. GARDINKR. 12 Union Square

M 188 LINA TETTENBORN.
With Tony Pastor's Comb.
Address this office. MISS LOUISE DICKSON.
Engaged Season 80 81 with
"Gentleman from Nevada."

MISS LOUISE FILMORE.
Comedy, Draina or Character.
Address Agents. MISS LOUISE DEMPSEY.
Leading Business.
MIRROR Office.

MISS LIZZIE PRICE.
Leading. Disengaged.
Address this office.

MISS HELEN A. TRACY.

Engaged with Klinity's Around the World Co., Niblo's Garden. MR. LEONARD S. OUTRAM.

MR. HARRY MACK Park Theatre, N. Y Business Manager Academy of Music on 1860.81. St. Jours, N. F

MR. HARRY SELLERS.

Be engaged with Buffalo Bill,
Season of 1880 and 1881.

MISS IDA COLLINS.
Singing or Walking Ladies.
Address care of C. R. GARDINER.

188 IDA E. WHITING.
Soubrettes and Burlesque,
ddress 140 Bridgham street, Providence, R.I.
R. JOHN J. SULLIVAN.
With Bartley Campbell's
alley Slave Company.
Season of 1879-80.

MISS JULIA BLAKE.

Leading or Juvenile Business.

Address Dramatic Agents. MR. J. WINSTON MURRAY.
With Joseph Murphy, Season 1879-60.
Address care this office.

MR. HARRY FARMER, Musical Director. At Liberty. Late Haverly's, Chicago. Address this office

M. E. L. WALTON.

Madison Square Theatre.

Stage Manager Booth's (Boucicault) 79-80.

Ilazel Kirke, "en route" '80-81. MISS LAURA L. PHILLIPS
Will negotiate with managers for the production of the late John Brougham's plays
Address this office.

MRS. THOMAS BARRY.

Late Leading Lady Boston Theatre.
Disengaged.
Address Hotel Comfort. Boston. Mass. M ISS ADELAIDE THORNTON.
With Maude Granger's company, season 1880 1881, as Sylvia de Montainn, in Two
Nights in Rome, at Union Square Theatre.

MR. EDWARD KENDALL.
Refined Charge Artist. First-Class troupes of the Tourist order will secure an acquisition by addressing 154 Court St., Boston, Mass.

MR. ATKINS LAWRENCE.
Leading Business.
With Mary Anderson Co. Season 1880-81-Reengaged. Characters - Huon, Claude Melnotte, Fazio, Romeo, Clifford.

MLLE. ARIEL.
THE ORIGINAL FLYING DANSEUSE.
CAUTION—The Kiraify's having purchased
Conquest's apparatus with which he lately
met with four serious accidents at Wallack's,
are endeavoring to deceive the public "by advertising as the Original and Only Flying
Fairy," a person who has never appeared in
that character BEFORE.

OTIS A. SKINNER.
Boston Theatre,
Senson 1886 81.

WANTED.—A POSITION IN A good company by a first-class young lady. Good social standing, fine appearance. Salary no object. Address all letters, "NELLIE," care NEW YORK MIRROR.

HAVERLY'S WIDOW BEDOTT.

J. H. HAVERLY, Proprietor; C. E. BLAN-CHETT, Manager. The great success that has so universally attended every presentation of Mr. D. k. Locke's (Petroleum V. Nasby's) Farcical Comedy, Widow Bedott, insures the management of a continued appreciation; and in order to more fully give vent to the Author's ideas, and introduce new scenes and a more varied entertainment, Mr. Haverly with pleasure announces that he has selected the strongest ensemble of actors that were attainable to support the popular comedian, Mr. C. B. Bishop, as the indomitable Widow. The amusement public, as well as the many friends of this accomplished actor and thorough artist, will hail with delight his return to the Eastern stage, after an absence of three years in an uninterrupted engagement in San Francisco. Special to managers and hall agents: All dates booked for Haverly's Widow Bedott co. will be filled. FRANK W. PAUL, General Agent.

COMMENCING NOV. 1.

A. M. PALMER'S UNION SQUARE THEATRE

COMBINATION in their most pronounced success of las

FALSE FRIEND.

ALL THE ORIGINAL COSTUMES a great cast selected and rehearsed under the immediate direction of Manager A. M. Paimer. TIME ALL FILLED TO MARCH 14.

Managers wanting this powerful attraction after that date, apply to C. R. GARDINER, 12 Union Square.

FLORA MYERS' COMBINATION In A. W. PURCELL'S new American play, -: OPIUM. :-(Duly Copyrighted according to law. All rights reserved.) Season commences Nov. 8. WANTED—A. Full Dramatic Company. Address A. W. PURCELL, Orleans, Mass.

CAUTION.

Managers are here by cautioned against negotiating with MR. W. ELLIOT BARNES for a certain MS. play, entitled

A MARRIAGE CERTIFICATE. For further information address

C. R. GARDINER, 12 Union Square.

Tabor Opera House, LEADVILLE, COL.,

A. T. WELLS, JR Treasurer

P. O. Box 1,800.

NOW OPEN FOR DATES. Will rent the house or play combinations upon thares.

SEATING CAPACITY, 800.

LIGHTFD BY GAS.

PATENT FOLDING CHAIRS.

FINE SCENERY.

Address all communications as above.

VAN NESS HOUSE, BURLINGTON, VERMONT. The finest in Northern Varmont. Liberal arrangements with Dramatic and Musical Organizations. P. C. DARBER, O. B. FERGUSON, Proprietors.

Macauley's Theatre LOUISVILLE,

KENTUCKY,

SEASON 1880-81.

JOHN T. MACAULEY, Sole Lessee and Manager,

ACADEMY OF MUSIC MILWAUKEE.

WISCONSIN.

The finest theatre in the Northwest, and ONLY one on the GROUND FLOOR.

Ten modes of egress. Capacity 1,600. Fully stocked with elegant scenery and all else necessary for the proper production of all plays, operas, etc. Would like to hear from managers of first class (combinations ONLY. Will elther rent or share. Address,

> HARRY DEAKIN, Lessee and Manager.

POPE'S THEATRE.

ST. LOUIS.

SEATING CAPACITY, 1,720. STANDING ROOM, 650,

The largest, most elegant and best located

Managers of Combinations desiring dates will please address

> CHARLES POPE, Station M., New York Cit .

Mercantile Hall, ALTON, ILL.

Population of city, 18,000, on Chicago and Alton R. R., I. and St. Louis R. R. and St. Louis and Kansas City R. R. Amusements well patronized; first-class troupes always act crowded houses. Hall first-class in every respect, with good ventilation, scenery and dressing rooms. Seating capacity 656. For particulars apply to LEVIS & DETRICH, Alton III.

OWENS' ACADEMY OF MUSIC CHARLESTON, S. C.

ENTIRELY REFITTED WITH PATENT PERFOR ATED FOLDING-SEAT CHAIRS AND PATENT HAT-RESTS.

The handsomest and most complete theatre south of Washington. Possesses all the modern improvements, and well stocked with scenery, and all appurtenances of a FIRST-ULASS FIREATEE.

Business communications must be addressed

J. M. BARRON, Manager, Charleston, S. C. NEW ORLEANS, LA. SEASON OF 1860-81

BIDWELL'S ACADEMY OF MUSIC.

RECONSTRUCTED, ENLARGED AND IMPROVED.

ST. CHARLES THEATRE,

THE LARGEST AND MOST COMMODIOUS THEA-TRE IN THE CITY.

Recently purchased by me, will be put in thorough order for the season of 1880-81. Both of the Above theateness will be under my presental management. First-class attractions desiring to visit New Orleans during the coming season, will please communicate with D. BIDWELL.

Proprietor and Manager.

ST. LOUIS, MO., OLYMPIC THEATRE,

CHAS. A. SPALDING.... Proprietor & Manager GRAND OPERA HOUSE,

JNO. W. NORTON Proprietor & Manager. The largest, best appointed and best lecated Theatres in the city.

Address all communications to JNO. W. NORTON,

Grand Opera House, St. Louis, Mo. ENGLISH'S

New Opera House, INDIANAPOLIS, INDIANA.

INDIANAPOLIS, INDIANA.

WILL E. ENGLISH. . Proprietor and Manager
This grand building now in course of erection, in the centre of the city, will be completed by September 27th. In magnificent
style, and will be by far the firest theatre in
Indiana, and one of the finest in the United
States. It will be on the ground floor, with
elegant retiring-rooms, spacious lobbies and
promenades, twelve procenium boxes, fourteen elegant dressing rooms, six wide exits
on all sides of the auditorium, with comfortable seats for 2,000 people, and all the most
modern and perfect stage appointments and
improvements

Managers of first-class combinations only,
address as above.

ANOTHER VICTORY for America's old favorites, MESSRS,

Baker & Farron

Having played all the leading cities of the old and new worlds to a SUCCESSION OF CROWDED HOUSES.

are now playing a return visit to Edinburgh, Scotland, and turning people away nightly. Will return to America in December, 1880, play a few weeks and return to England for another tour in 1881. Address all business communications to JNO B. ROGERS,
American Exchange, 449 Strand, London, DEWSRURY, ENGLAND, 1647-18 DEWSBURY, ENGLAND, OCT. 18.

Van Wyck Academy of Music NORFOLK, VIRGINIA.

This magnificent new building will be fin-ished about the lst. of September, 1880. Five exits, all modern improvements. Seating capacity, 1,250. H. D. VAN WYCK, Sole Proprietor and Maniger,

Miss Ada Dyas. Edwin Booth.

LEDGEWOOD,

NORWALK, CONN.

John T. Raymond,

TOUR OF 1880-81,

COMMENCED

POPE'S THEATRE, ST. LOUIS, SEPTEMBER 13.

HORACE McVICKER. Acting Manager,

Denman Thompson

AS JOSHUA WHITCOMB.

J. M. HILL,

Permanent address.

Clark and Madison Streets, Chicago, Ill.

RICHARD FOOTE, TRACEDIAN,

Dramatic Instruction to Ladies and Gentle-men. Public and Parlor Readings given. 333 WEST 23D STREET, NEW YORK,

Another County Heard From

THE FAVORITES STILL AHEAD.

ST. LOUIS SUSTAINS THE PRE-VIOUS VERDICT.

ALICE OATES,

THE GREATEST HIT OF ANY

Modern Burlesquer.

THE COMPANY UNEXCELLED. F. W. H. FITZGERALD, ALF. McDOW-ELL, J. C. HEATH, WILLIAM MC-INTYRE, MOLLIE REVEL and

JULIA COLLENO, Each Scored a Great Success in St. Louis.

AFTER A BRILLIANT WEEK AT

POPE'S THEATRE,

ST. LOUIS,

They are engaged on a large certainty for SUNDAY NIGHT

GRAND OPERA HOUSE.

And play to a Crowded and Enthusiastic Audience.

THE HIT OF ELECTION YEAR.

Tony Pastor's Great Co. Will open for season at

TONY PASTOR'S THEATRE. 585 and 587 Broadway, New York City,

MONDAY, OCT. 18th, And will commence their Annual Tour. MONDAY, APRIL 6th, 1881.

TONY PASTOR. Sole proprietor.

HARRY S. SANDERSON, Manager. NOVELTY THEATRE. BROOKLYN, E. D.

NEW YORK.

THEALL & WILLIAMS, MANAGERS.

ADDRESS ALL COMMUNICATIONS AS ABOVE.

ABROAD.

Letters may be addressed care NEW YORK MIRROR.

Fanny Davenport,

American Girl,

Anna Dickinson.

Dramatic hit of the season.-N. Y. Herald.

FIFTH WEEK. UNABATED SUCCESS LAST TWO WEEKS.

Haverly's Fifth Avenue Theatre.

Miss Rose Coghlan.

WALLACK'S THEATRE,

Season 1880-81.

Address NEW YORK MILROR.

Marion

Booth. D. H. HARKINS.

Starring Tour, England PERMANENT ADDRESS.

American Exchange, 449 Strand, London, Eng.

MR. NEIL BURGESS, Widow Bedott,

Supported by his own company with MR. GEORGE STODDART -: AS: -ELDER SHADRACH SNIFFLES.

GEO. STODDART Manager.

Address C. R. GARDINER,

12 Union Square. MISS FANNY REEVES

E. A. McDOWELL, Address 148 West 25th st.

EXCELSIOR! VICTORS IN EVERY CLIME! The recent brilliant engagement at

HAVERLY'S 14TH STREET THEATRE NEW YORK,

Completes the TOUR OF THE WORLD.

THE STEWARTS, MIRTH, MUSIC, MISCHIEF, MIMICRY. The Burlesque Comedy,

RAINBOW REVELS. REWRITTEN, REORGANIZED,
AMERICANIZED, POPULARIZED.
THE COMPANY AND PIECE A GREATHIT.
Time filled in Philadelphia, Pittsburg, St.
Louis, Cleveland, Buffalo, Rochester, Boston
and Brooklyn, Apply, to and Brooklyn. Apply to 3. R. GARDINER, 12 Union Square.

BARTLEY CAMPBELL'S SUCCESSFUL PLAY, FATE.

FOR RIGHTS OR PRIVILEGES, ADDRESS C. R. GARDNER, 12 UNION SQUARE. SEASON OF 1880-81.

THE RIVE-KING Grand Concerts.

FRANK H. KING,

A COMPLETE ENSEMBLE OF LYRIC STARS.

SIGNORA LAURA BELLINI,

PRIMA DONNA SOPRANO-Her First Appearance in America. Past Eight Years in Italy.

MISS EMMA E. MABELLA, CONTRALTO-Her First Appearance

MR. GEORGE H. BRODERICK,

BASSO CANTANTE-From "Her Majesty's Opera," London, and New York.

MR. FERDINAND DULCKEN, THE CELEBRATED COMPOSER AND PIANIST, MU-ICAL DIRECTOR,

HERR REINHARD RICHTER, VIOLIN-VIRTUOSO—Concert-Meister "Imperial Opera" St. Petersburg . His First appear in America, And

MADAME JULIA RIVE-KING,

America's Great Pianist.

Managers desiring dates will please address,

FRANK II. KING, Steinway Hall, N. Y.

THE LATEST AND GREATEST COMEDY SUCCESS

J. B. POLK

CHRISTOPHER COLUMBUS GALL

A GENTLEMAN FROM NEVADA

J. B. POND, - - Sole Manager.

Address all communications to

Major J. B. POND, EVERETT HOUSE, NEW YORK

KIRALFY BROS.

SPECTACULAR SEASON OF 1880-81,

Opened with a furore and an ovation at NIBLO'S GARDEN THEATRE,

MONDAY EVENING, AUG. 30. SUCCESSFUL REVIVAL OF KIRALFY

BROS.' REMODELED AND RE-NOWNED SPECTACLE,

Around the World

IN EIGHTY DAYS, SCORING A TRIUMPH IN EVERY

FEATURE ON ITS FIRST NIGHT.

All the novel details of scenery, ballet, cos

tume, stage grouping and dramatic situation

received with decided marks of approbation.

PIECE EVER PRESENTED.

OPINIONS OF THE PRESS.
It ended in an ovation to the Kiraifys'. As now produced, it is possibly the grandest spectacular combination ever given in this

spectacular combination city.—Herald.
The Kiralfy's have admirably succeeded, and their play is better mounted and more satisfactorily produced than ever before.—

MINNIE PALMER'S

GAIETY COMPANY.

MISS MINNIE PALMER AND FIRST CLASS COMPANY.

REPERTOIRE:

AND

H. A. D'ARCY, Business Manager, For time, address MARCUS R. MAYER, Union Place Hotel, New York.

WARNING. Managers of theatres and halls are hereby warned not to permit J. H. Huntley to produce a stolen copy of the Galley Slave. If they do I will preceed against them under the copyright act.

BARTLEY CAMPBELL.

BOARDING-SCHOOL

EN ROUTE.

A DIME NOVEL.



"As exhilarating as a breath of mountain air,
As sparkling as champagne!"

WM. C. MITCHELL'S Pleasure Party

In the Romantic and Musical Comedy,

OUR GOBLINS

OR, FUN ON THE RHINE.

Also the new and original musical extravaganza in two acts,

OUR GOBLINS AT HOME.

Both written by the well-known comedian and author, MR. WILLIAM GILL.

With the latter play is incorporated the piece of Emotional Insanity, in three scenes and twenty-eight and a quarter Tableaux, entitled

The Bold, Bad Man of Hoboken; or, The Gypsy, the Tar, the Orphan and the Mysterious Indian. Music arranged and much of it composed by MR FREDERICK PERKINS, Musical Director

of Our Goblins.

Just concluded a most successful season of two weeks at the CHEST, UT STREET THE-ATRE, PHILADELPHIA.

The New York Triumph Endorsed by the Quaker City.

"The greatest hit of the season."-N. Y. HERALD, June 15.

HERALD, June 15.

"The burlesque has the merit of being pure in intention, full of action, original in construction, and overflowing with perpetual merriment."—PHILA. ITEM, Sept. 5.

W. C. MITCHELL.
Proprietor and Manager.
Permanent address, Sinclair House.

Eighth street and Broadway, New York.
J. K. BURKE, Business Agent.

UNQUALIFIED SUCCESS

MR. GEORGE HOLLAND GENTLEMEN FRIENDS

STANDARD THEATRE, NEW YORK.

01				••	~		и.	•	•	. ,								
Stamford, Co	mn									À.	à.			è	 è	. 4	ingust	.3
Bridgeport,	14																**	3
Ansonia.	44				2												Sept.	
Meriden.	64				-			-									11	
New Britain,	44																**	
New Haven,																	. 44	
Waterbury,	66	-			-													
Hartford,		-			. 7	**											**	
Holyoka Ma																	44	
Holyoke, Mas	14		. 1								0 0		0 1		•			

St.

RE.

Important.

When you visit or leave New York City save baggage expressage and carriage hire, and stop at the Grand Union Hotel, nearly opposite Grand Central Depot. 350 elegant rooms reduced to \$1 and upward per day, European plan. Elevator. Restaurant supplied with the best. Horse cars, stages and Elevated railroad to all depots. Families can live better for less money at Grand Union Hotel than any other first-class hotel in the city. Be careful and see that Grand Union is on 'he sign before you enter.

C. R. GARDINER,

Amusement Broker

Manager's Agent,

12 UNION SQUARE,

NEW YORK.

I REPRESENT THE

LEADING THEATRES

IN EVERY IMPORTANT CITY of AMERICA.

I REPRESENT SEVERAL OF THE

LEADINC ATTRACTIONS

NOW BEFORE THE AMERICAN PUBLIC.

I REPRESENT THE GREATEST

AMUSEMENT MANAGERS

THROUGHOUT THIS COUNTRY.

HAVE CONNECTED WITH MY OFFICE

A DRAMATIC AGENCY

ON A LARGE SCALE.

I AM DIRECTLY CONNECTED WITH

GRAHAME & AMBRIDGE,

20 King Street, Covent Garden, LONDON.

THE MOST IMPORTANT AMUSEMENT AGENCY IN THE WORLD.

AGENT FOR SEVERAL LEADING

DRAMATIC AUTHORS

FOR THE RIGHT TO PRODUCE THEIR PIECES.

IN FACT IT IS A GENERAL

INFORMATION BUREAU

FOR THOSE INTERESTED in AMUSEMENTS.

Managers Wanting Attractions, or Attractions Wanting Managers,

Address

C. R. GARDINER, 12 Union Square, N. Y.

DECLARED THE BEST SPECTACULAR Bartley Campbell's Plays ANOTHER SUCCESS!

FRANK MAYO the favorite actor, in

BARTLEY CAMPBELL'S Van the Virginian.

and their play is better mounted and more satisfactorily produced than ever before.—
STAR.

The present performance surpasses in beauty all others. Its costumes charm and astonish the eye, and its ballets are the poetry of motion.—SUN.

The audience had an opportunity, in act second, to discover that the Kiralfys have not lost the art of making spectacular plays pleasing without being offensive to the most fastidious persons. The finale of the second act was naturally followed by tumults of appiause which the scene ritchly deserved.—Times.

The Arabian Nights of Niblo's Theatre have again begun with the revival of the Kiralfys' Around the World. It proved, resplendent to the fullest measure of "barbaric wealth and gold." The Porcelain Palace is a picture of really lovely delicacy. The scenic part is radiant, and the accessories are of the best kind.—TKHBUNE.

The same play has been done at Niblo's before, but never so well as now. "Throughout the performance the applause was very liberal, and it was deserved.—TRUTH.

The Kiralfy Brothers opened their season at Niblo's with Around the World. The first march and ballet is undoubtedly one of the most beautiful and striking arrangements ever produced. The effect is exceedingly rich and there—no touch of gaudiness—WORLD Mr. Campbell, whether in dealing with rough mining life as in My Partner, or in picturing refined society as in The Galley Slave, or treating the tender domestic side of life in The Virginian, is equally happy. By right of success Bartley Campbell is the first American playwright — Cincinnati Commercial, Sept. 14.

The Galley Slave.

Everywhere playing to large and enthusiastic houses.—Chestnut Street Opera House, Philadelphia, Oct. 4.

My Partner, With ALDRICH & PARSLOE, has just concluded an engagement of extraordinary success at the Globe Theatre, Boston.

Matrimony.

Mr. Campbell's latest creation will be brought out at the Chestnut Street Theatre, Philadelphia, Oct. 4, with a cast of remarkable brilliance. Address all communications to

JOHN M. BURKE, 822 Broadway

EUGENE BREHM,

NO. 10 UNION SQUARE.

RESORT OF THE

DRAMATIC PROFESSION. \$724 week. \$12 a day at home er fly made Costly Outfit free. Address TRUE & Co., Augusta, Maine.

\$5 TO \$20 per day at home. Samples STINSON & Co., Portland, Maine.

\$661 week in your own town. Terms and Address II. HALLETT & Co., Portland, Maine.

Unparalleled Success, of Enthusiastic Reception,

MUSICAL COMEDY COMPANY,

MARTIN W. HANLEY,

Now on an extendee tour of the principal cities of America, PRESENTING A CARNIVAL

OF FUN, in the original Musical and Eccentric Comedy by B. E. WOOLF, Esq., author
of Mighty Dollar, Millions, etc., entitled

AN EPITOME OF MIRTH AND MUSIC, REPLETE WITH COMIC SITUATIONS, SPARKLING MUSIC AND LAUGHABLE EFFECTS.

THE HARRISONS, Everywhere they appear, received with acclamations of delight by crowded audiences. OPERA HOUSES AND THEATRES FILLED IN EVERY PART. Everyone Seeking Admission to Witness THE BRILLIANT PERFORMANCE of

THE HARRISONS.

Grand Reception at Hooley's Theatre, Chicago, Ill.; Miles' Grand Opera House, Cincinnati, Ohio; Spalding & Norton's Olympic Theatre, St. Louis, Mo.; Brooks, Macauley & Dickson's Opera House, Louisville, Ky.; Bidwell's Academy of Music, New Orleans, La., and Greenwall's Opera House, Galveston, Texas.

The entertainment excels anything of the kind ever seen in America. A perfect ovation tendered to

tendered to

THE HARRISONS. MULTITUDES OF CITIZENS NIGHTLY FLOCKING TO SEE THE HARRISONS

Two Hours and a Half of Continuous Laughter and Genuine Humor. THE GRANDEST SUCCESS OF THE SEASON.

VOICE OF THE PRESS:

CINCINNATI.

CINCINNATI.

GRAND OPERA-HOUSE—"PHOTOS."—The Harrisons' Musical Comedy Company "Photos."—From the beginning to the end of the play the audience laughed. The jokes were new, laughter followed each one, and every new situation or change of costume brought out the same cheerful recognition. And when that is said for a comedy there is nothing left to tell. We do not go to see a comedy to melt into tears. "Photos" is a modern burlesque and extravaganza, with sufficient continuity in the plot to hold the play well together, and keep the interest intact until the last. Miss Alice Harrison, the star of the troupe, is a tiny creature, with little white hands and shapely feet, a pair of bright eyes, and a voice good and fuil in quality, whether in speaking or singing. Her small stature renders her burlesques of tragedy more effective, while at the same time it enables her to give the enfant terrible with excellent realism. She made some clever burlesques of Chara Morris and Emma Abbott. Then, in the second act, she gave a large idea of the range of her ability. She is a charming and most natural actress, makes her points without an effort—makes not a particle of work of acting, but enters into the spirit of it as though she enjoyed the fun more than the audience. Of Louis Harrison it seems almost superfluons to speak. His "tricks and manners" are already well known here, and that they are irresistibly funny no one dares to deny. If he cannot make an emotion absurd, nobody can; one almost dreads to see the lordly Koman tear across the boards, his eye in a fine frenzy rolling, for fear the picture of Louis Harrison as the Emperor of Kome should stalk there instead. The remaining characters are well rendered, and "Photos" the success.—The LOMMERCIAL.

THE HARRISONS IN "PHOTOS."—The fun was fast and furious. Alice Harrison was the life of the piece. She was fall of life and vivacity, and sang and danced herself right speedily into the good graces of her audience. She is a most charming littleactress, and fully deserves her p

EVENING POST.

"Photos" is a rattling piece. The whole thing is a huge exaggerated joke, and those who enjoy broad burlesque will have a good laugh over "Photos." There is plenty of singing and dancing. It contains very good acting. Miss Alice Harrison is very good. It songs were well received by the house. She is a sprightly little body. Mr. Louis Harrison is an eccentric comedian of decided talent and an abundance of facial expression.—COURIER JOURNAL.

company, stamps it as one of the most successful eccentric comedies of the day. It is one of those peculiar productions which, while it gives both Miss Alice and Louis Harrison an opportunity to display their dramatic talent, and versatility, yet, withal, brings each member of the company prominently forward, keeping an audience interested and amused throughout, from r.ise to bill of the curtain. There is none of that drag so palpebly manifest in most plays similarly constructed, and which, during the momentary absence of the principals, weary the house with medicoracting and worse "business" from the lesser lights of the company putting in time on the stage. In short, "Photos" is a success, and a success through the Harrisons, who draw the line so cleverly between the sublime and ridiculous, exciting alike both admiration and mirth through their consummate acting.—
THE NEW ORLEANS TIMES.

THE HARRISONS—Alice and her brother Louis—and their excellent company are creating merriment for our theatre goers in B.E. Wooit's entertaining and musical farce comedy of "Photos." This play is full of roaring fun.—THE DAILY CITY ITEM.

ACADEMY OF MUSIC.—Another large and the cassembled in the Academy to with

dy of "Photos." This play is full of roaring fun.—THE DAILY CITY ITEM.

ACADEMY OF MUSIC.—Another large audience assembled in the Academy to witness the second representation of "Photos," and, judging from the way in which the efforts of the company were received, the place has made a big hit with theatre-goers in this city.—THE NEW ORLEANS TIMES.

The Harrisons in their musical melange called "Photos," at the Academy. The applause bestowed on the different performers shows the plece and the people engaged to have made a hit—an opportunity for the amateur theatricals and eccentric specialties which constitute the roaring fun of the plece. The photograph gallery, with its character-costumes of theatrical people, presents just the necessary frame for the nonsense of the evering to bring forward the specialties of the different performers, and Alice and Louis Harrison are seen at their best to the full satisfaction of the audience. All are uproundingly funny, and the performers last night made paipable bits, each audience manimously voting "Photos" a success, there is such a constant flow of fun and good music.—THE DAILY PICAYUNE.

GALVESTON, TEXAS.

on the stage, and works increasantly topicase his patrons.—Dally ENQUIRE.

The Harrisons are exhibiting their "Photos" every evening at the Olympic to lorge and high—even only on its third week—but it has already pronounced itself a "go" of sufficient strength to run the Harrisons' whole season through. The "Photos" company is a thory and the high strength to run the Harrisons and ber brother. Mr. Louis Harrison, and season through. The "Photos" company is a thory carrison, and for brother. Mr. Louis Harrison, and season through. The "Photos" company is a thory carrison, and for brother. Mr. Louis Harrison, and season through. The "Photos" company is a thory carrison, and for brother. Mr. Louis Harrison, and louis is a young actor who has great facility of comic expression. Their entertainment is throughout hilarious.—Tiff the FURILLAN. St. Louis, sept 9, 1889.

HEPUBLIAN. St. Louis, sept 9, 1889.

O'Chemia at the Olympic Theatre last night to a full hone, and the audience unanimously voted. "Photos" a success.—ST. LOUIS GLOBE DENOCRAT.

LOUIS WILLE.

LOUIS VILLE.

LOUIS ULLE.

LOUIS GLOBE-DEMOCRAT.

LOUIS GL

songs were well received by the house. She is a sprightly little body. Mr. Louis Harrison is an eccentric comedian of decided talent and an abundance of facial expression.—

COURIER JOURNAL.

NEW ORLEANS, LA.

ACADEMY OF MUSIC.—Each succeeding performance of "Photos," as given by the Harrisons' Musical Company at the Academy, brings out some new mirth-provoking feature in wity danlogue and excruelatingly funny situation, which, combined with the consummate acting of the Harrisons and their

NAL, Sept. 23, 1880.

THE HARRISONS.—"Photos" was again on the boards last night at the Opera-House. As and pleasing and sudden variety of impersonations elicited rounds of applause. In the sundenness of changing way to love with the suddenness of changing ter the most difficult task of the stage. As stated in previous comment, the swift-follow-stated in previous comments and pleasing and sudden variety of impersonations and pleasing and sudden variety of impersonations night, the inimitable jokes and pleasing and sudden variety of impersonations night, the inimitable jokes and pleasing and sudden variety of impersonations night, the inimitable jokes and pleasing and sudden variety of impersonations night, the inimitable jokes and

ROUTE:
SAN ANTONIO, Texas, Oct. 4, 5; HOUSTON, Texas, Oct. 6, 7; BRENHAM, Texas, Oct. 8; AUSTIN, Texas, Oct. 9, 11; PALESTINE, Texas,
Oct. 12; SHREVEPORT, La., Oct. 13; MARSHALL, Texas, Oct. 14; LITTLE ROCK, Ark., Oct.
15, 16; MEMPHIS, Tenn., 18, 19, 20; Nashville, Tenn., 21, 22, 23; HOOLEY'S THEATRE, Chicago,
11i., 25, one week.

For time and terms please address

MARTIN W. HANLEY.

FAMOUS IDEAL

BIN COMPANY

MEMPHIS UNIVERSITY STUDENTS,

NOW PLAYING TO THE LARGEST NUMBER OF PROPLE OF ANY ORGANIZATION IN AMERICA.

Plain Record of ENTERPRISE, POPULARITY and SUCCESS. An Outpouring of the People Everywhere. Opera Houses, Halls and Theatres inadequate to hold the multitude of people which nightly flock to see this new version of Harriet Beecher Stowe's Immortal Work.

THE LARGEST AND BEST UNCLE TOM'S CABIN COMPANY IN THE WORLD. ACKNOWLEDGE NO EQUALS.

FRED. D. STRAFFIN. Advance Agents.

IMITATE NONE.

SURPASS ALL.

OUR IMMENSE BUSINESS A GUARANTEE FOR THE FUTURE.

THE STAFF:

ANTHONY & ELLIS, - - - Sole Proprietors and Managers. | G. F. WEEDEN, - - - Acting Manager and Treasurer.

WM. PARSONS, Assistant Agents.

CAUTION.—Several inferior Uncle Tom's Cabin organizations now travelling under irresponsible managers, owing to our triumphant and unprecedented success, have copied our little IDEAL, and even copied in part version, murdering both language and plot with some of the poorest talent extant. We caution all managers and the public against patronizing such bogus concerns.

WATCH TIME RAPIDLY FILLING. NEW, ORIGINAL AND ELEGANT PRINTING. WHAT WE ARE DOING.

The Largest Theatre in the Largest City in this Country Packed from Pit to Dome.

Anthony & Ellis' Ideal Uncle Tom's Cabin company is filling the immense Windsor Theatre to the roof this week. The company is a fine one, introducing many novelties to the great satisfaction of the large audiences. The Memphis University Students are a show in themselves, their singing is superb. The trick donkey is a star actor, and the introduction of Siberian Bloodhounds make a vivid and realistic presentation. In the face of all the political excitement and the numerous torchlight parades, the business done is something wonderful.—N. Y. Drammic News.

Manager's Office,
Theatre Royal, Montreal, Province Quebec, Canada.

Anthony & Ellis' Uncle Tom's Cabin, as revived at Theatre Royal last week, was attended with extraordinary results. Large audiences that have packed into Theatre Royal, have greeted the performances of Anthony and Ellis the entire week, notwithstanding the numerous entertainments in the city. The vast drawing attractions of this company seriously interfered with the large opera co. playing at the Academy of Music, and empty benches was their fate. Anthony and Ellis may register themselves as solid favorites in Montreal, and always sure of big business here and the success that belongs to merit.—J. B. Sparrow, Manager Theatre Royal.

We can heartily commend Anthony & Ellis' Ideal Uncle Tom's Cabin, as everyone at Huntington Hall last evening, as one of the very best moral entertainments that has ever been presented to this community. There is not a word, or gesture, or picture, or sentiment that is not pure, chaste, elevating and satisfying. It is a grand picture of moral beautyland vivid portrayal of virtue among the lowly and oppressed. Saint or sinner cannot help to be improved by witnessing its performance and gazing on its scenes of bewildering splendor and enchantment. It is reported that 3,042 tickets were sold. We only know that standing-room was at a premium long before the hour of commencing.—Lowell (Mass.) Daily Courier.

We can heartily commend Anthony & | The Greatest Business Done at Quebec, Canada, in Twenty Years.

Certainly over thirteen hundred people were turned away from the lobby of Music Hall last evening, the opening night of my engagement here, unable even to buy standing room, and by seven o'clock the capacity of this immense house was sold clean. Such a jam and push for the box-office for tickets has not been seen here in twenty years at least. The performance was superb, and the greatest enthusiasm prevailed throughout. A more satisfied audience at Quebec could not be desired. J. E. Homes,

Circuit Manager of Canada.

QUEBEC, Oct. 8, 1880.

From the Granite State.

M

M

M Burl M At L M son s

M

M

M Sense

M

M

M

M

M

M

M.M.

M

M

M

M

M

M

M Co M

M

M

Miniz M

M

M

M

M

M

Whew! What a house Anthony & Ellis' Uncle Tom's Cabin had last evening at the Opera House. Every seat was occupied and people were satisfied to obtain standing-room in the rear of the house, along the aisles and in the galleries. 2,068 tickets were sold at in the galleries. 2,068 tickets were sold at the box office. Popular prices are certainly popular in Manchester. The entertainment was a fine one and well calculated to enthuse a popular audience. Out of five entertainments this week, Anthony & Ellis did more than double all the others combined. This has been their fourth season they have appeared here, and every visit seems to strengthen their popularity here.—Daily Mirror, Manchester, N. H.

Also under our management The Greatest Magician in the Whole World, Harts and his Grand Combination. G. P. BROCK, Acting Manager and Treasurer; A. H. BRYAN, Business Agent; HARRY LEBEAU, Assistant Agent.

ANTHONY & ELLIS, Managers.

Permanent Address, NEW BEDFORD, MASS.

338 AND 340

BOWERY.

NEW YORK.

Theatrical Headquarters in America. FURNISH EVERYTHING PERTAINING TO

EVEN IN THE VERY SMALLEST DETAILS.

COSTUMES FOR MALES OR FEMALES MADE UP IN THE MOST CORRECT STYLES.

MADE UP IN THE MOST CORRECT STYLES.

Our mammoth collection of antique and modern costume plates is the only one of its and in the country. We import direct, and have the largest assortment of SATINS, SILKS, VELVETS, PLUSHES, GOLD AND SILVER ARMOR CLOTHS, ILLUMINATED GAUZES AND SPANGLED TARLETANS.

WE ARE SELLING ALL THESE GOODS LOWER THAN ANY OTHER HOUSE.

To prove this we will quote a few prices be lower of the country o

THE JERSEY.

The latest novelty in Silk or Worsted, all fashionable shades, on hand or made to order. Our Illustrated Catalogues and Price List sent free on application. BLOOMS, 338 and 340 Bowery, N. Y.

> DECIDED SUCCESS OF THE BEAUTIFUL AND TALENTED YOUNG ENGLISH ACTRESS,

MISS AGNES LEONARD,

Supported by FRANK M. CHAPMAN'S

Superior Dramatic Company, composed of the following prominent artists:

FRANK WESTON, MR. EDWIN VARLEY, MR. C. T. NICHOLS, MR. CHARLES J. FYFFE,

MR. RALPH DELMORE, MR. OLIVER WREN, MR. G. T. ULMER, MRS. J. W. BRUTONE,

MISS LIZZIE M. ULMER, MR. W. H. HAMILTON, MR. E. C. COYLE,

And W. H. TUTTLE, in the original romantic drama in four acts, by W. E. FITZHENRY, entitled

WOMAN'S FAITH. TRANK W. CHAPMAN Sole Manager | F. W. WOOLCOTT Business Manager

Harrisons in Photos. BY B. E. WOOLF.

poley's Theatre, Chicago, August 23, week; Grand Opera House, Cincinnati, 30th, week the Theatre, St. Louis, Sept. 6, week.

For time and terms please address,
MARTIN W. HANLEY, Manager.

Your attention is called to the

Chicago and Alton RAILROAD,

The New Short Line between CHICAGO, ST. LOUIS AND KAN-

SAS CITY, and Splendid Show Towns along the Line. For particulars address,

JAMES CHARLTON, General Passenger Agent, W. E. HOYT, Chicago, Ill. 338 Broadway, New York.

GREAT

SOUTHERN MAIL

AND KENNESAW ROUTE.

G. M. HUNTINGTON, General Eastern Passenger Agent. 303 Broadway, N. Y. J. C. ANDREWS,

General Southern Agent, Cor. Camp and Common streets, N. Orleans. B. W. WRENN,

Altanta, Ga

"WHEN, IN THE COURSE OF HUMAN EVENTS." Theatrical, Opera and other companies of artists travel professionally, money first, convenience and comfort next, are the objects sought. To make money it is necessary to visit the largest and best business centres and pleasure resorts; to have the others, travel by the best built and equipped road which traverses the best country, and unites all such places as are worth anything in this line.

THE CHICAGO, MILWAUKEE AND ST. PAUL RAILWAY

Fills the above bill in every particular, traversing the whole heart of the great
Northwest by its various lines.
The only Northwestern line running its own sleeping-cars, which are the equals of the best. Its parlor-cars between Chicago and Milwaukee are the best in the world, and its whole equipment of the best quality and track perfect. Rates as liberal as any other Northwestern line. To secure all these advantages, apply to TIM E. CHANDLER, 63 Clark street, Chicago, Ill; I. A. SMITH, 863 Broadway, New York; J. R. HINSON, 306 Washington street, Boston, or A. V. H. CARPENTER, General Passenger Agent, Milwaukee, Wis. Chicago Depot, corner Canal and West Madison streets, in the heart of the city.

MADAME P. A. SMITH, THEATRICAL DRESSMAKER.

MODES DE PARIS. 117 WEST TWENTY-EIGHTH STREET, N. Y.

The dresses worn by Adele Belgarde at Haverly's were designed by Mme. Smith.

All the latest Parisian Fashions received at our establishment as soon as issued in Paris.

Actresses will find it to their advantage to give me a call.

MANAGERS AND AGENTS! | The Laurels of Enterprise and Merit.

MAGNIFICENT THE BIG BLACK BOOM

20 ENDMEN. Precipitated upon Chicago.

GENUINE COLORED

PERFORMERS MINSTRELS PERFORMERS

HAVERLY'S CHICAGO I HEATRE.

The Grand Constellation of

STREET DRILL

COLORED STARS COSTLY DETAILS HAVE BEEN PERFECTED.

Carry the Town. THE MOST NOTABLE EVENT IN THE MINSTREL WORLD.

GUSTAVE FROHMAN, W. H. BISHOP, HOWARD SPEAR, C. B. HICKS, Manager. Treasurer. Gen'l Agent. Associate Agt.

1880-THE TALENTED YOUNG TRAGEDIAN-1881.

who last year received the highest encomiums of the Press for his masterly impersonations of Shakespearean and other legitimate roles, has just COMPLETED HIS SECOND BRILLIANT NEW YORK ENGAGEMENT AT THE UNION

SQUARE THEATRE and received an ENDORSEMENT BY THE NEW YORK PRESS hat stamps him the "LEADING YOUNG TRAGEDIAN" of the age. NEWSPAPER NOTICES.

He has achieved an encouraging success in one of the most difficult o roles.-N.Y. Express. He grew to the exigencies of his position until his triumph was grand.-N. Y. WORLD. Quite lost himself in the character, and as a consequence carried away his audience.— GRAPHIC.

He is a person of most decided genius. He is destined to occupy the first rank on the stage.-N. Y. Mirkor.

A young man of keen intelligence, quick, unerring emotions, and a large amount of histrionic talent.-Star. That he successfully met the expectation of the audience was proven by the frequent bursts of applause he received.—TELEGRAM.

He is young and very good-looking. He is a decided success.—Spirit of the Times. He has justified the good opinion formed of his ability on the first night of his appear ce.—HERALD.

Open for Special Engagements in New York and Vicinity. Repertoire: HAMLET, FOOL'S REVENGE, ROMEO AND JULIET, LADY OF LYONS, MERCHANT OF VENICE, WIFE'S SECRET, BAR SINISTER, MACHETH, IAGO, ORLANDO LUDOVICI.
Address all business communications,

C. R. CARDINER, 12 Union Square.